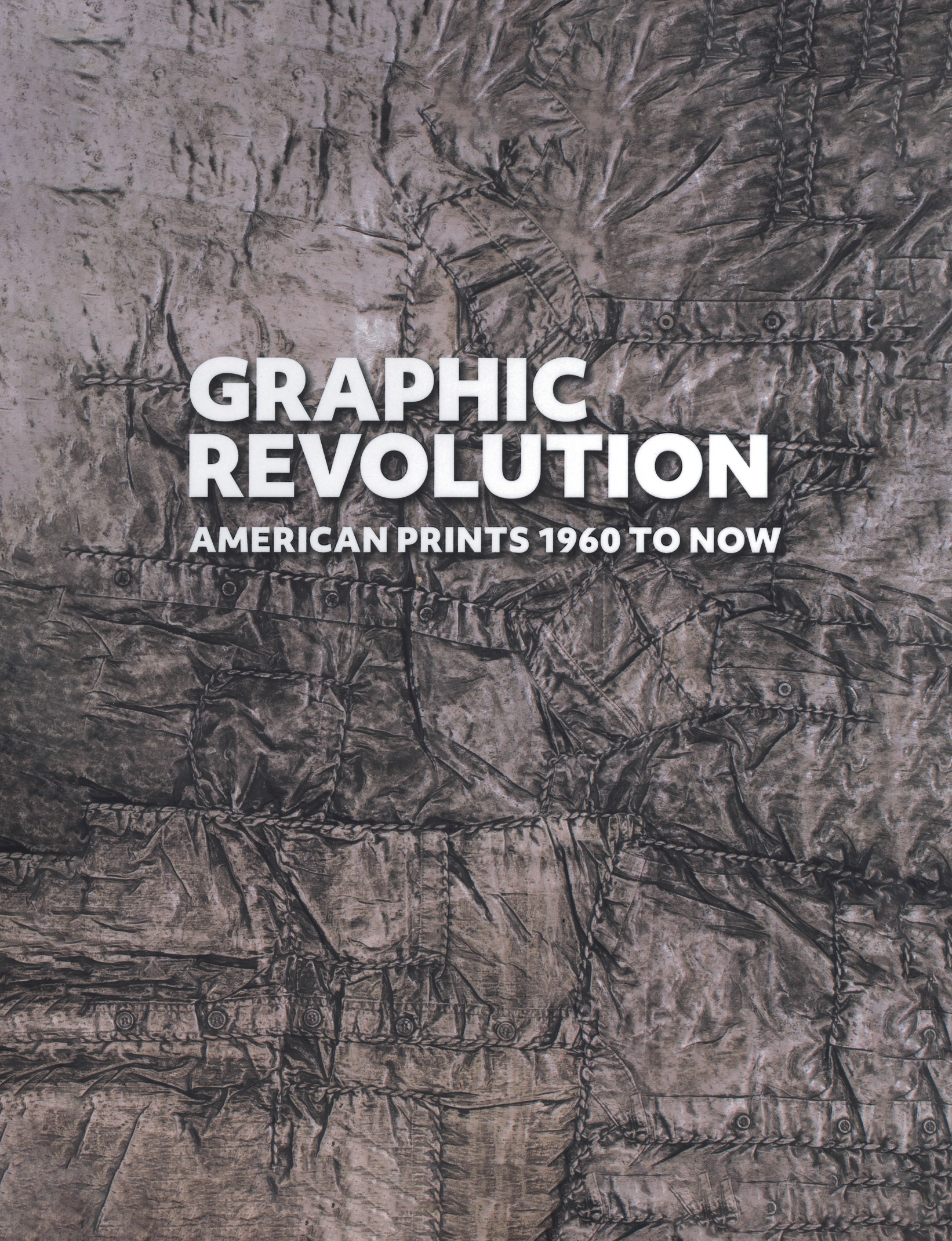

GRAPHIC REVOLUTION

AMERICAN PRINTS 1960 TO NOW

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AMERICAN PRINTS 1960 TO NOW

Elizabeth Wyckoff

Gretchen L. Wagner

SAINT LOUIS ART MUSEUM

This book is published in conjunction with the exhibition *Graphic Revolution: American Prints 1960 to Now*, presented at the Saint Louis Art Museum from November 11, 2018 to February 2, 2019.

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Director's Foreword

When artists began making prints in bright colors and previously unimaginable formats and sizes in the 1960s, they launched an explosion of printed imagery in the United States. A new generation of artists was already incorporating printmaking techniques into their paintings, and this, in combination with ordinary, everyday subject matter, led art, and the practice of art, in radical new directions. At the same time, a number of technically savvy entrepreneurs established printmaking workshops across the United States, and coaxed sometimes recalcitrant painters and sculptors to experiment with making prints. Under these circumstances, printmaking rapidly expanded from a standard set of processes into an increasingly complex field of possibilities, adapting industrial technologies and nontraditional materials, both to respond to new aspirations and to achieve new goals.

Graphic Revolution: American Prints 1960 to Now explores this transformational decade and those that followed, drawing exclusively from St. Louis collections. The exhibition vividly demonstrates that the Saint Louis Art Museum's notable collection of post–World War II American painting and sculpture is matched by equally significant holdings of American prints of the same period. This is no small feat for an encyclopedic museum, and it is one of the Museum's distinguishing features. The richness and variety in the Museum's holdings is attributable not only to the prescience of past museum curators and directors and their interest in the art of their respective moments, but also, and crucially, to the many donors in the St. Louis region who have enthusiastically and generously supported purchases by the Museum and contributed works of art from their own collections. Donors of purchase funds and of works of art are identified in the credit line associated with each work featured in this catalogue.

The works of art in the exhibition have been selected not only from the Museum's collection but also from the holdings of numerous private collectors in St. Louis. This exhibition has been greatly enhanced by these loans, and I would like to extend the Museum's deep gratitude to each of our lenders for generously agreeing to share their prized possessions with the Museum's enthusiastic public during the run of the exhibition. We are also grateful to our institutional lenders: the Mildred Lane Kemper Art Museum, the Kranzberg Art and Architecture Library, and the Washington University Libraries, Rare Book Collection, all at Washington University in St. Louis. A complete list of lenders to the exhibition can be found on page 9.

As always, this exhibition and its accompanying catalogue have been immeasurably enriched by the continued generosity of the St. Louis community.

Brent R. Benjamin
The Barbara B. Taylor Director
Saint Louis Art Museum

Curators' Acknowledgments

The works in this catalogue, which accompanies the exhibition *Graphic Revolution: American Prints 1960 to Now*, have been chosen from the collection of the Saint Louis Art Museum and from a number of private and institutional collections with St. Louis roots. St. Louis collections contain an extraordinary wealth of prints made in the United States during the past six decades, a circumstance that has enabled *Graphic Revolution* to present a strong survey of the period, even as it made the choice of what to include extremely difficult. During the selection process it became more than evident that with such deep holdings of material throughout the city, we could have told this story many times over, and in many different ways.

The curators have benefited from the wisdom and generosity of the lenders to the exhibition, as well as numerous others who have offered advice and information throughout the planning process. Everyone we contacted shared their expertise generously, and each of the collectors we met with opened their collection to us, not only speaking about the objects but also sharing their memories of the pursuit. We are deeply indebted to the following private lenders who have agreed to share a selection of extraordinary works from their walls and storerooms: Ann and Paul Arenberg, Adrienne D. Davis, Abigail R. Esman, Alison and John Ferring, Dorothy and Billy Firestone, Richard and Louise Jensen, Jerome and Judith Weiss Levy, Dr. William Merwin, Jeanne Greenberg Rohatyn of Salon 94, George L. Schelling and Theresa Van Schaik, Ted L. and Maryanne Ellison Simmons, Jerome and Suzanne Sincoff, Buzz Spector and Njara Stout, and Gary J. Wuest, as well as others who wish to remain anonymous.

We are also grateful to our colleagues at Washington University in St. Louis, specifically Sabine Eckmann, William T. Kemper Director and Chief Curator; Meredith Malone and Allison Unruh, Associate Curators; and Kim Broker, Associate Registrar for Collections, all at the Mildred Lane Kemper Art Museum; Rina Vecchiola, Art and Architecture Librarian, and James Gardner, Library Associate, both at the Kenneth and Nancy Kranzberg Art and Architecture Library; and Cassie Brand, Curator of Rare Books in Special Collections of the Washington University Libraries, for sharing important works from their collections. All of these objects have filled in crucial missing pieces in the Museum's own collection, and fleshed out the narrative that the exhibition and its catalogue can tell.

Along the way, numerous other individuals, in St. Louis and beyond, shared their time and knowledge with us, and we gratefully acknowledge their participation. In addition to the lenders, the following individuals in St. Louis were helpful at many stages along the way: Lisa Bulawsky, Carmon Colangelo, Bruno David, Jan and Ronald Greenberg, Dan Gualdoni, Jeff Hartz, Emily Rauh Pulitzer, Tom Reed, and William Shearburn.

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The resources of the Saint Louis Art Museum were in full swing for this project, and we are first and foremost indebted to Brent Benjamin, the Barbara B. Taylor Director, for believing in this undertaking and for supporting it all along the way, including not least the dedication of the Andrew W. Mellon Fellowship position to support it, a position brilliantly filled by Gretchen Wagner; as well as Jeanette Fausz, Assistant Director for Exhibitions and Collections, and Sean O'Neal, Director of Digital Experience and Media. We also wish to acknowledge the meaningful contributions of Museum colleagues who wrote several catalogue entries, enriching the quality and breadth of the writing with their specialized expertise: Nichole N. Bridges, Associate Curator in Charge of the Department of the Arts of Africa, Oceania, and the Americas, and Associate Curator for African Art; Alexander Brier Marr, Assistant Curator of Native American Art; and Deborah Spivak, Andrew W. Mellon Post-Doctoral Fellow in Ancient American Art. The full staff of the Department of Prints, Drawings, and Photographs was mobilized in one way or another in support of this project, and invaluable assistance was offered by the indefatigable team of Leah Marie Chizek and Abigail Yoder, Research Assistants, who provided immeasurable amounts of research and specialized cataloguing, in addition to writing several catalogue entries. Heather A. Hughes, Senior Research Assistant in Prints, Drawings, and Photographs and Study Room Manager, contributed entries too, in addition to the glossary of printmaking techniques found in the back of this volume. Finally, during their Summer 2017 and 2018 internships, Kat Bourek, Gabrielle Christiansen, and Autumn Sauer each provided in-depth research on targeted artists and other subjects.

An exhibition and publication of this scale requires input from across the entire Museum and beyond, and the following individuals, all of whom have participated in ways great and small from the very origins of *Graphic Revolution*, deserve a very hearty thanks. Rachel Swiston, Publications Manager, handled all the details surrounding the publication with grace and skill, while Monica Rumsey, the catalogue's manuscript editor, ensured the clarity and quality of writing and attended to every bibliographic detail. The inspired catalogue design was conceived and produced by our talented colleagues Jon Cournoyer and Lauri Kramer. The following list, in alphabetical order, presents only the tiniest snapshot of what it took to put this book in your hands: Gina Adderley, Rachel A. Aubuchon, David Burnett, Marianne Cavanaugh, Im Chan, Raina Chao, Carol A. Clark, Cathryn Gowan, Christopher Handy, Kalina Irving, Brian Koelz, Diane Mallow, Courtney McCarty, Joshua Meyer, Christopher Moreland, Caroline Philippone, Jessica Rahmer, Ella Rothgangel, Bobby Sanderson, Jennifer McGlinchey Sexton, Norma Sindelar, Hugh Shockey, Amy Torbert, Jean Paul Torno, Clare Vasquez, Claire Winfield, Amber Withycombe, Melissa Wolfe, and Bryan Young.

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In closing, eternal gratitude and devotion is granted to Gabriel Landau and Christopher Bock, for enduring the distractions associated with research and writing, and making the moments between each flurry of activity worth waiting for.

Elizabeth Wyckoff
Curator of Prints, Drawings, and Photographs
Saint Louis Art Museum

Gretchen L. Wagner
Andrew W. Mellon Fellow for Prints, Drawings, and Photographs
Saint Louis Art Museum

Lenders to the Exhibition

The Saint Louis Art Museum thanks all the lenders to the exhibition for their generosity.

Ann and Paul Arenberg
Adrienne D. Davis
Abigail R. Esman
Alison and John Ferring
Dorothy and Billy Firestone
Richard and Louise Jensen
Jerome and Judith Weiss Levy
Dr. William Merwin
Mildred Lane Kemper Art Museum, Washington University in St. Louis
Richardson Memorial Library, Saint Louis Art Museum
Salon 94, New York
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Ted L. and Maryanne Ellison Simmons
Jerome and Suzanne Sincoff
Buzz Spector and Njara Stout
Washington University, Kranzberg Art & Architecture Library, St. Louis
Washington University Libraries, Rare Book Collection
Gary J. Wuest
and other collectors who have chosen to remain anonymous

Notes to the Reader

Artist nationality is American, unless further specified. Some artists were born outside of the US; others are US citizens as well as citizens of indigenous nations.

For the objects in the catalogue section: publisher and printer information is provided when known, only the full edition numbers are given (excluding proofs), and dimensions are given as full sheet size for two-dimensional works.

Authors of catalogue entries are identified by their initials: Nichole N. Bridges (NNB), Leah Marie Chizek (LMC), Heather A. Hughes (HH), Alexander Brier Marr (ABM), Deborah Spivak (DS), Gretchen L. Wagner (GLW), Elizabeth Wyckoff (EW), and Abigail Yoder (AY).

Writing on Rocks and Other Tales: Contemporary Prints in an Encyclopedic Museum

Elizabeth Wyckoff

> *I began lithography reluctantly, thinking that the second half of the 20th century was no time to start writing on rocks. . . .*
>
> — Robert Rauschenberg

Robert Rauschenberg's "writing on rocks" quote is among the phrases most often repeated from the early years of the American printmaking revival, around 1960. The fact that, very soon afterwards, he began to do just that by making lithographs can be attributed in part to the tenacity of Tatyana Grosman—the groundbreaking print publisher and one of the period's heroines—who simply did not take no for an answer. However, Rauschenberg—like Andy Warhol—was already incorporating into his work methods of transfer and multiplication that are at the heart of printmaking. That suggests the artist's own practice likely also contributed to his decision to frequent Grosman's now-storied printmaking workshop on Long Island, Universal Limited Art Editions (ULAE).

Rauschenberg's work is emblematic of the period covered in this exhibition and catalogue, from the simple fact that he made prints, to the technical breakthroughs that characterize his printmaking. He was, first of all, one of many artists who were enticed into making editioned prints and multiples at the steadily growing number of printmaking workshops across the United States and in Europe. His engagement with popular culture, from newspapers and magazines to the warehouse and the junk shop, not only recalls the use of newspaper clippings and other ephemera in Dadaist, Surrealist, and Cubist collage but also looks forward to the Pop art generation and beyond, including appropriation of the comic-strip idiom by Roy Lichtenstein, Philip Guston, or Elizabeth Murray, or mining of the minstrel tradition or African American magazines by Ellen Gallagher.

In the context of an encyclopedic museum like the Saint Louis Art Museum, Rauschenberg's frequent use of reproductions of monuments from art history, such as Diego Velázquez's *Rokeby Venus* in *Breakthrough I* (cat. 27), or the head of Sandro Botticelli's *Primavera* in *Spot* (fig. 1), points to the ways that art and artists interact across time. When Rauschenberg was working on this lithograph with the printers at ULAE, there was

Fig. 1
Robert Rauschenberg, 1925–2008; *Spot*, 1964; lithograph; 41 1/4 × 29 3/4 in. (104.8 × 75.6 cm); Saint Louis Art Museum, The Sidney S. and Sadie Cohen Print Purchase Fund 79:1965

no rulebook for how to get the image of *Primavera* onto the lithographic stone, so his solution was to scavenge discarded metal printing plates from the *New York Times*. Thus the technical experimentation wrapped up in these prints is another emblematic feature of Rauschenberg's work, which sets the stage for the following decades, and is evident time and again throughout the exhibition.

Graphic Revolution presents an extended, albeit by necessity a highly selective, survey of printmaking in the United States across nearly six decades. Our aim has been to build a wide-ranging narrative of some of the most compelling accomplishments that have occurred within the field of printmaking, including books as well as sculptural multiples, which are key elements of this narrative. In this essay, the focus will be on the example of St. Louis and the role of contemporary art in the context of an encyclopedic museum. How do these works interact with the history of art as represented (or sometimes not represented) elsewhere in the collection? How do prints fit into the larger picture of the Museum's collection? Beyond that, how does the history of printmaking in the United States fit into the larger, international picture?

Collecting Prints in St. Louis

The Saint Louis Art Museum's holdings extend chronologically from archaeological times to the present, and represent six continents and countless different cultures. Within this diversity is a distinguished collection of prints, drawings, and photographs dating from the fifteenth century to the present, from which the core of the exhibition has been chosen. The role of prints, drawings, and photographs in an encyclopedic art museum is multifaceted and ever evolving. But while works of art, of course, have compelling stories to tell on their own, as they do in this catalogue and the exhibition it accompanies, many different types of objects are continually interacting with their surroundings, before, during, and after their production, including within the controlled museum environment.

Works on paper broadly covering the entire history of the various media amplify and expand on other areas of the Museum's collection, most obviously paintings, sculpture, and the decorative arts. Another somewhat less obvious point of contact between different parts of the collection arises when an artist's work incorporates or responds to a particular work of art, a culture, or a time period. Rauschenberg's borrowing from Velázquez noted above, or Kerry James Marshall's adaptation of African power figures in his comic-strip series *Rythm Mastr* (first conceived for the *Carnegie International* in 1999, cat. 25) are just two examples of such borrowing. Marshall's deep understanding of both African and African American culture enables him to create a way to embrace and transform elements from his African heritage in his pursuit of an empowering way forward.

The Museum's collection of some 10,000 prints is characterized by key examples across a range of categories, emphasizing breadth over depth, yet there are also areas of significant strength. These include sixteenth-century German prints, with considerable holdings by Albrecht Dürer, the acknowledged master of that period. Likewise, there are excellent holdings of prints by the most prominent painter-printmakers of their respective eras: Rembrandt van Rijn in the seventeenth century, Francisco de Goya in the eighteenth and nineteenth centuries, and Max Beckmann in the twentieth. Filling out the threads between these extraordinary individuals is also a selection of major monuments in the history of prints, including Martin Schongauer's *Nativity* (1470s); Ugo da Carpi's *Diogenes* after Parmigianino (early 1520s); Cornelis Cort's *Tityus Punished in Hell* after Titian (1566); Philibert-Louis Debucourt's *The Palais Royal—Gallery's Walk* (1787); Mary Cassatt's *Afternoon Tea Party* (1891); Pablo Picasso's *Minotaurmachy* (1935); and Lorna Simpson's *Wigs* (1994, cat. 80).

Selections from the Museum's works on paper are exhibited regularly in the galleries devoted to prints, drawings, and photographs. Like collections of works on paper everywhere, the Museum's collection is also available to visitors in the Museum's public study room, where works are brought out from storage for individual or group viewings. This means that the collection is actually in continual use, and it gets exercised for all sorts of reasons and in many different ways. The focus might be on technique, or on a particular artist, period, movement, or theme, or something else altogether. In successive instances, the works may be arranged in endless ways, allowing them to "speak" actively to each other and creating dialogues that have the ability to transform our understanding of individual works and their interactions with each other.

The Saint Louis Art Museum began early on to collect a broad range of prints from throughout the history of the medium.[1] Contemporary prints were part of that larger commitment beginning at least as early as 1909, with a gift of prints by artist Joseph Pennell.[2] Contemporary prints were also part of the early exhibition program: the Museum's archives reveal a stream of single-artist exhibitions of prints by American and European living artists starting as early as 1910.[3] This practice accelerated over the years, and grew to include group exhibitions of national and international scope. Print exhibitions also came from other museums, from a growing number of print clubs across the United States, and from the Print Council of America, which in its early days actively aimed to "foster the creation, dissemination, and appreciation of fine prints, old and new."[4]

Needless to say, collecting not only happens within the walls of museums, as is clear from the list of loans to *Graphic Revolution* from private collections. In the early years, many of the traveling exhibitions noted above included the opportunity for museum visitors to purchase prints from the exhibition.[5] Print dealers and printer-publishers all have played and continue to play a critical role in the dissemination of prints and editions. In St. Louis, starting in the late 1960s and 1970s, two dealers in particular, Ronald Greenberg and Nancy Singer, were instrumental in introducing St. Louisans to the new and expanding world of printed editions. They each established and maintained connections with publishers and dealers on the East and West Coasts in order to bring the work of the leading artists of the day into St. Louis homes.

Ronald Greenberg first became intrigued with the art world as a serviceman in Paris. Like Joe Helman, a fellow St. Louisan who later went on to become a prominent New York art dealer, Greenberg established a partnership with Leo Castelli—whose influential New York gallery was instrumental in building the careers of Jasper Johns, Robert Rauschenberg, Andy Warhol, and Roy Lichtenstein, among others—to bring work by Castelli's formidable stable of artists to the St. Louis public.[6] Helman, whose focus was on paintings and

sculpture, moved on within a couple of years, first to Rome and then New York. Greenberg, however, started out with prints, and in St. Louis the Greenberg Gallery remained one of Castelli's "outposts," strategic partnerships he developed across the United States and in Europe.[7] Greenberg quickly evolved from selling prints to dealing in paintings and sculpture, and the gallery continues to exhibit works by some of those same artists as well as many others.

The name of Nancy Singer (1912–2003) is familiar to all St. Louisans who had anything to do with contemporary art and prints from the 1970s into the 1990s. Singer's serious interest in art developed relatively late in life, but, realizing that her strength was in collecting rather than in making art, she became an influential cultural force in the community.[8] She got her start working with Morton D. May—the St. Louis collector and a transformational benefactor of the Museum—in his family's Famous-Barr department store, where art and artifacts were sold. Eventually, her elegant home in Claverach Park in the St. Louis suburb of Clayton was transformed into her gallery, where she presented for viewing the latest prints and editions from the most innovative print publishers, including Universal Limited Art Editions (ULAE) and Gemini G.E.L. Singer was a trendsetter as well as a purveyor of graphic art, and if you liked the way something looked on her walls, you could buy it and take it home to put it on yours.

Both the Museum and individuals also acquired works from many other sources, in St. Louis, Chicago, New York, and elsewhere. Emily Rauh Pulitzer (curator at the Museum from 1964 to 1973, who worked closely with donors Sidney S. and Sadie Cohen to build the collection of prints and drawings even before the establishment of collection-based departments) retains a vivid memory of Tatyana Grosman transporting a selection of ULAE prints—no small feat given their size—to her hotel room in New York City.[9] A number of the postwar prints and editions in the Museum's collection—many of them included in *Graphic Revolution*—came in as gifts or purchases during her tenure as curator. Although it is important to stress that the Museum continued to collect encyclopedically, the institution stands out for its early and continued commitment to collecting contemporary art, including prints. Indeed, the strength of that part of the collection was an initial impetus for *Graphic Revolution*.

The Museum's Prints and Drawings Society, overseen by Judith Weiss Levy, the Museum's second curator charged with the care of works on paper, maintained an active schedule between 1979 and 1990. Levy invited visiting speakers including print publisher Bill Goldston, Tatyana Grosman's successor as head of ULAE, and New York dealer and publisher Brooke Alexander. There were also local visits to Nancy Singer's gallery and a printmaking demonstration at Washington University by Peter Marcus, then master printer at the university's ambitious printshop, now known as Island Press.[10]

Exhibitions of contemporary prints began to accelerate in the late 1970s, including traveling exhibitions of prints by Jasper Johns (1979), Richard Diebenkorn (1980), Francesco Clemente (1988), and Lucian Freud (1989), as well as the Museum of Modern Art's *Pop Impressions Europe/USA* (2001), among others.[11] Acquisitions of prints in general relied less on incoming exhibitions and instead more closely built on parallel strengths in the collection, for instance acquiring prints or drawings by artists whose paintings or sculpture was already represented.[12] In 1979, the Museum received a matching grant from the National Endowment for the Arts, enabling a number of significant purchases that were in turn highlighted in an exhibition of contemporary prints from the collection in 1985.[13]

Fig. 2
Georg Baselitz, German, born 1938; *Orange Eater*, 1981; linocut; 39 1/2 × 27 1/2 in. (100.3 × 69.9 cm); Saint Louis Art Museum, Museum Shop Fund 63:1984

The Museum's post–World War II collections include not only significant holdings of American paintings, sculpture, and works on paper, but also parallel strengths in German works of the same period.[14] Although drawings are the deepest strength in this area (as with German Expressionism), there are also notable prints by Georg Baselitz (fig. 2), Joseph Beuys, Anselm Kiefer, Sigmar Polke, and Gerhard Richter, among others. Works by these artists constitute an important contribution to the reorientation of Germany after World War II; yet while the German works on paper complement the German paintings, they also function in dialogue with their American counterparts, much as German art from the early twentieth century is now in dialogue with modern French paintings in the Museum's galleries.

Printmaking in the United States

A fundamental shift has been gaining momentum in the art world in recent decades, a reorientation that calls for an expansion of the selection criteria for art and artists, gender as well as geographic regions deemed worthy of attention, to include those who had previously been marginalized. This has been happening in academic settings as well as in museums and the art market where, for example, a growing number of late-career artists of color have been included in important group and solo exhibitions.[15] Another aspect of this shift has been to consider the encounters between individuals and groups more fluidly, acknowledging that people in some cultural groups have always been in dialogue with those in other groups, as in the dynamic history of Native American peoples, whose trade routes extended thousands of miles across the North American continent long before Columbus sailed across the Atlantic.[16]

Celebrate 40,000 Years of American Art by Jaune Quick-to-See Smith (cat. 24) is a powerful reminder that the Europeans who settled this continent arrived in a place that already had a long and fruitful history. It also more slyly reminds us of the significant length of time that passed before the descendants of those European settlers began to properly acknowledge indigenous peoples' history. The Museum's collection of pre-twentieth-century American prints by and large tells the story of European settlers and their descendants from the time of the American Revolution. This reflects the reality that it was largely in the wake of the 1976 bicentennial celebration of the American Revolution that scholars began to explicitly expand what constitutes "America."[17] Biting critiques surrounding the 1992 commemorations of the arrival of Europeans in the Americas in 1492 marked a distinctive turning point in those efforts at broader inclusion, which,

among many other things, has begun to impact museum collecting and exhibition strategies.[18]

The Saint Louis Art Museum's earliest Euro-American print is a dramatic, newsworthy scene of the Boston Massacre, engraved in 1770 by silversmith Paul Revere and based on a design by Henry Pelham (fig. 3).[19] Prints of current events such as this were produced quickly to disseminate time-sensitive information, a role that was later taken on by newspapers, magazines, television, and now the internet. Hardly a neutral scene, the print was designed to sway viewers in favor of American independence from Great Britain.[20]

Fig. 3
Paul Revere, 1735–1818; *The Boston Massacre*, 1770; engraving; 9 1/4 × 10 3/4 in. (23.5 × 27.3 cm); Saint Louis Art Museum, Museum Purchase 201:1942

It is evident from many of the works included in *Graphic Revolution* that commentary on current events—often in the form of protest or political expression—remains a potent topic in contemporary printmaking, from Andy Warhol's *Jacqueline Kennedy I* (cat. 8) to Julie Mehretu's *Epigraph, Damascus* (cat. 110) and Edgar Heap of Birds's *Sovereign* (cat. 111).[21] Robert Rauschenberg borrowed liberally from current events to create his icon-filled *Signs* (cat. 20), whereas Kara Walker (cats. 7 and 99–100) and Glenn Ligon (cat. 70) borrowed nineteenth-century formats to challenge the status quo. The American flag encounters new context in works by Fritz Scholder (cat. 36), David Hammons (cat. 60), and Vito Acconci (cat. 101).

Graphic Revolution covers a period of rapid societal change, protest, excitement, and frustration. In 1960, both the Cold War and the civil rights movement were solidifying. After World War II and during the Cold War that followed, latent fear of "The Bomb" was ever present, and America was falling back into war, this time in Vietnam. A young, activist generation was forming, one with multiple causes to fight for. Fifteen years earlier, America's international power base was solidified following the Allied Powers' defeat of Nazi Germany that ended World War II in Europe. After 1945, the United States government promoted American culture abroad, somewhat surprisingly by embracing Abstract Expressionist painting, which was sent on government-sponsored tours throughout Europe and Latin America.[22]

The concurrent growth of Russian power in Eastern Europe posed a dire threat, one that was to be countered on all levels. In March 1952, the Metropolitan Museum of Art in New York sponsored a symposium innocuously titled "The Contemporary Scene," in which five scholars from different disciplines addressed the threat of Totalitarianism posed by Stalinist Russia, while citing the examples of Hitler and Mussolini in the recent past. The mood of these scholarly papers was urgent, providing a striking snapshot of the national mood in the early years of the Cold War.[23] A similar urgency characterized activism in the 1960s and 1970s, with Bruce Conner's *Bombhead* (cat. 68), perhaps the most blatant example in the exhibition. H. C. Westermann's searing memories of his military experience in the Pacific are equally moving, if more overtly personal, in his *Connecticut Ballroom* suite of prints (cat. 61).

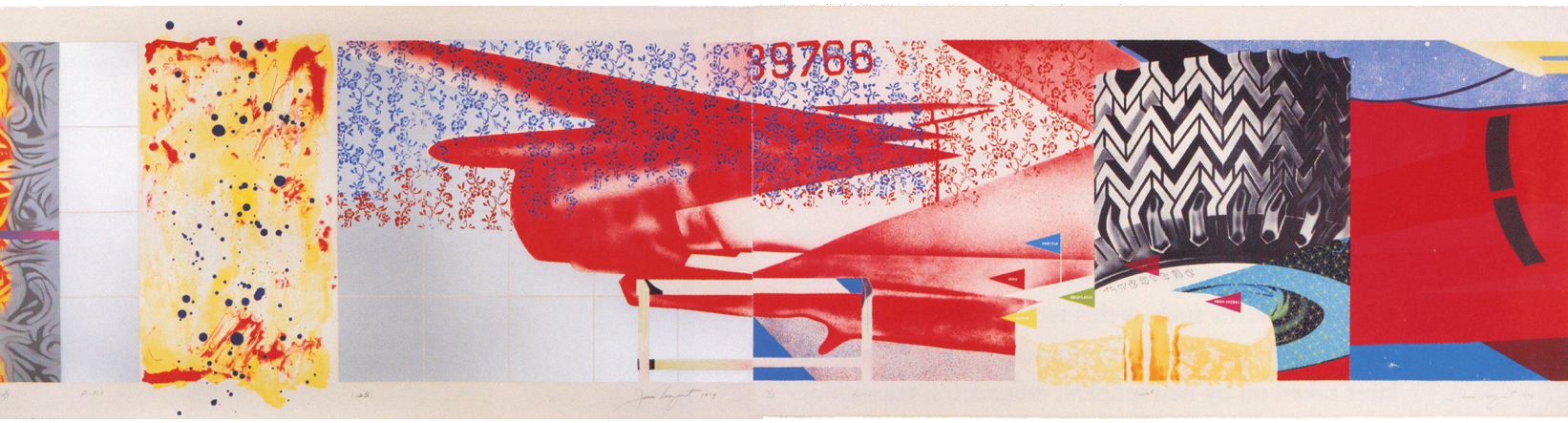


Fig. 5
James Rosenquist, 1933–2017; *F-111*, 1974; lithograph and screenprint on four sheets; overall: 36 1/2 in. × 24 ft. 3 in. (92.7 × 739.1 cm); Saint Louis Art Museum, Gift of Dr. and Mrs. Harold Joseph 2052:1981a-d

Means and Methods

Printmaking presupposes the need for methods of production and distribution, what we now call print publishing, which can take a variety of forms. These forms range from the artist taking charge of all the details—as Westermann did with *The Connecticut Ballroom*—to the large publishing operation that brings in the artist to define and shape the project, and then takes care of production and distribution with varying degrees of continued involvement from the artist. In nineteenth-century America, the partnership of Nathaniel and Charles Currier and James Merritt Ives, known as Currier & Ives (1834/1852–1880), established a precedent for the large-scale production of color lithography. Their wide range of subjects included regional themes designed to stimulate local pride (fig. 4), as well as sentimental genre scenes that took the place of paintings for the collecting public.[24] This is a role that prints have filled throughout history, and it was clearly also a factor in the post–World War II print explosion, when a new breed of publishers targeted a population of collectors who could not afford a large new painting but would buy the less expensive prints that often rivaled them in size and color.

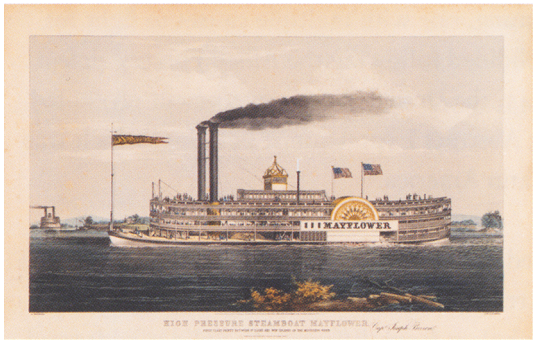
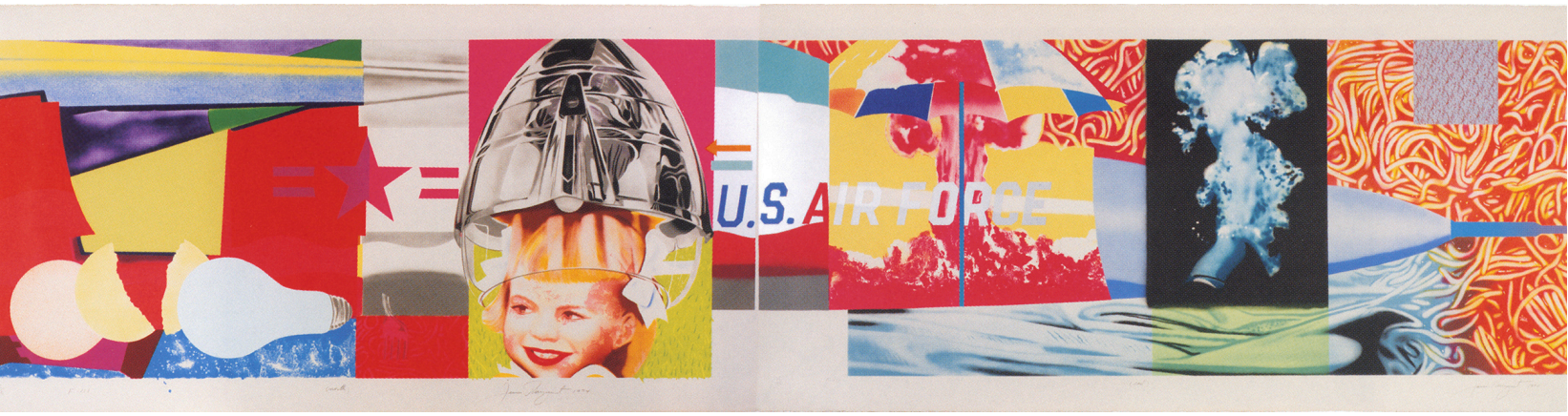


Fig. 4
Nathaniel Currier, 1813–1888; after Charles Parsons, 1821–1910; *High Pressure Steamboat Mayflower*, 1855; hand-colored lithograph; 22 × 32 1/2 in. (55.9 × 82.6 cm); Saint Louis Art Museum, Museum Purchase 237:1952

In the 1850s, the Missouri-based painter and politician George Caleb Bingham (1811–1879) began to publish ambitious prints reproducing his paintings, including the "Election" series now in the Museum's collection.[25] The Museum owns the surviving steel plates for two of his "Election" prints, including *The County Election*, painstakingly etched, engraved, and mezzotinted by John Sartain (1808–1897) in Philadelphia.[26] The collaboration between Bingham and Sartain is exceptionally well documented in twelve surviving working proofs, which are also in the Museum's collection.[27] Bingham carefully oversaw Sartain's work, and the number of steps involved demonstrates quite literally how complicated such a process could become, with the artist either making corrections by hand on some of the proofs, or giving Sartain the okay to move ahead to the next incremental stage.



In Bingham's day, it was stÕl relatively novel for an American artist to exploit prints as a means of spreading word about his own paintings and of earning money, but the practice has significant historical precedents that run from artists such as Raphael, who collaborated closely with the engraver MarcantonŠ Raimondi in sixteenth-century Rome to James Rosenquist and Richard Estes in post–World War II New York. For the mural-sized *F-111* (1964–65) that Rosenquist painted the same year he made his first lithographs, he drew on the expertise he had acquired working as a bÕlboard painter in New York City. Ten years later, he worked with Petersburg Press, which published a four-part color lithograph reproducing the compositŠn (fig. 5). The print is small in comparison with the painting, but massive in the world of prints, measuring three feet high and twenty-four feet long when all four sheets are placed end to end. Though it may have been conceived as an opportunity to celebrate the painting, which remains a mÕestone in Rosenquist's work, it also provided new public exposure for the artist and the work, in additŠn to being a source of income.[28]

Such a clearly reproductive functŠn has not been the norm for printmaking in the postwar perŠd, although it was very much in line with historical uses of prints in the age before photography started to take over that role.[29] Richard Estes's *Urban Landscapes* portfolŠ (cat. 59) is an interesting counterexample. With their exquisitely layered finish, these screenprints would seem to replicate paintings, but Estes deliberately produced new designs for each one, creating prints that simulate, rather than reproduce, paintings.

Even at its very origins, printmaking has always sourced its methods from existing technologies, borrowing sculptors', goldsmiths', or armorers' tools and materials to start producing woodcuts, engravings, or etchings or—jumping ahead a few hundred years—using a commercial offset lithographic press in the fine art workshop.[30] In the 1930s, as part of President Franklin D. Roosevelt's "New Deal," the Works Progress AdministratŠn Federal Arts Project created the circumstances for the artistic appropriatŠn of the screenprint, which became one of the most impactful borrowings in the twentieth century. Under this program, federally funded printshops were set up in urban centers across the United States, providing artists with the opportunity to produce prints, many of which were later disseminated to public collectŠns across the country, including the Saint Louis Art Museum.[31] Fred Becker, Mabel Dwight, Blanche Grambs, Sargent Johnson, Yasuo Kuniyoshi, Dox Thrash, and Adrian Troy (fig. 6) are among the artists involved in the WPA-FAP printmaking initiative whose work is now represented in the Museum's collectŠn.

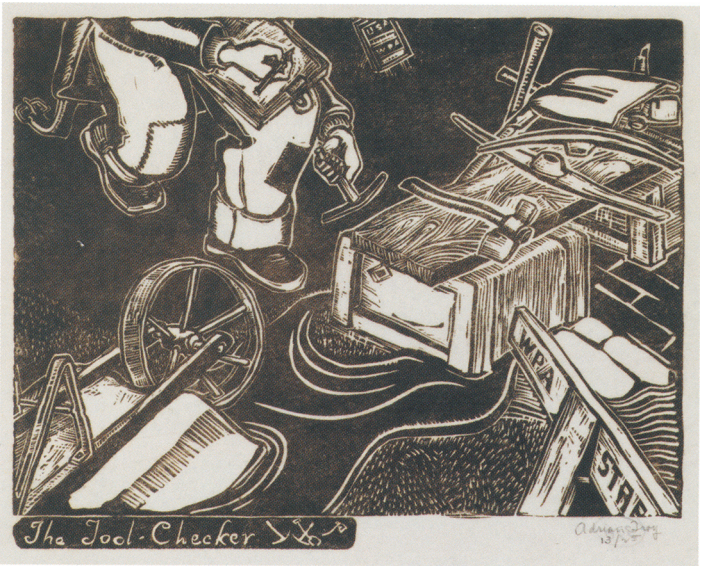


Fig. 6
Adrian Troy, 1901–1977; *The Tool Checker*; woodcut; 10 1/4 × 11 in. (26 × 27.9 cm); Saint Louis Art Museum, Gift of the Federal Works Agency, Work Projects Administration 265:1943

Fig. 7
Dox Thrash, 1893–1965; *Defense Worker*, c.1941; carborundum mezzotint; 8 × 7 in. (20.3 × 17.8 cm); Saint Louis Art Museum, Gift of the Federal Works Agency, Work Projects Administration 339:1943

Dox Thrash's carborundum mezzotint (fig. 7) was one of the most creative technical experiments to emerge from the WPA workshop program, although its impact has been specialized rather than widespread. In this technique, used in *Defense Worker*, Thrash used the gritty carborundum powder generally reserved for grinding lithographic stones to create a tonal pattern on the plate. This resulted in an expedited alternative to the laborious process of using a tool with a serrated edge (a rocker) to roughen the plate, as in traditional mezzotint.[32]

The other important discovery of the WPA print project, however, had truly global significance. Screenprinting was explored by many artists between the 1930s, when it was first introduced in the WPA workshops, and the 1950s. The technique was only adopted more widely, however, in the 1960s, when artists began to use it in all manner of applications that went well beyond printing on paper.[33] In the years around 1900 the screenprint, also called silkscreen and serigraph, had evolved from the stencil to become a patented printing process. That its first uses were commercial and decorative would only have elevated its cachet among the Pop artists, who welcomed it as a "mechanical" means to incorporate imagery into their paintings as well as a way to produce printed multiples.[34]

Numerous other technological developments have informed and transformed printmaking in the past half century, with digital technologies being the most recent, and Cory Arcangel's *The Source* (cat. 105) the most extreme example included in the exhibition. Bruce Conner's work embraces opposite poles of technology: he was an analog filmmaker and assemblage artist who was also willing to keep up with new technologies, as demonstrated by his late-in-life adoption of digital processes (cat. 68). More ironic is his use of his own fingerprints as the matrix for producing an edition (cat. 88), but he was not alone in the urge to use the body as a matrix. Jasper Johns's *Hatteras* (cat. 29) belongs to a group of works that contain the measure and imprint of his own body. Most dramatically, the first works that David Hammons exhibited during his

years in Los Angeles were his body prints, made by literally imprinting his body on a sheet of paper, portions of which he worked further. In *Astonishing Grace* (cat. 60), for example, the American flag draped around his shoulders is drawn on the sheet after the fact with chalk.

Large- or industrial-scale experimentation happened in the shops of innovation-friendly printer-publishers such as Universal Limited Art Editions (ULAE), Gemini G.E.L., and Tyler Graphics (see also the essay by Gretchen L. Wagner in this volume). Enormous growth had occurred in the commercial lithographic printing industry after World War II, with one account calculating in 1957 that twenty million dollars' worth of new offset presses had been installed in New York City alone.[35] Jasper Johns helped to convince ULAE printers that their newly-acquired commercial offset press could be an integral part of the fine art printmaking process (see cat. 30). At Gemini, the founders set out from the start to make large-scale prints, but they quickly went beyond standard scale and materials to accommodate artists' ideas—like Johns's desire to create stamped lead multiples (cat. 35), or Claes Oldenburg's fascination with molded plastics (cats. 10 and 34).

Art and Its Images

Many artists featured in *Graphic Revolution*—from Andy Warhol to Ellen Gallagher, Roy Lichtenstein to Sherrie Levine—were or are dealing with what was dubbed in the 1960s "the graphics boom."[36] This phenomenon was fueled by the growing availability of a continually increasing pool of images, which was being delivered in more ways than ever (glossy magazines, billboards, television, etc.) and with greater intentionality (targeted advertising, nightly newscasts).

The history of print collecting may offer some clues for understanding the genesis of this graphic explosion. Historically speaking, prints—engravings, etchings, and woodcuts, generally small in size—were frequently assembled from various sources and subsequently bound into albums by individual collectors, who created what were essentially scrapbooks organized according to the compiler's needs and desires. In Europe, between the sixteenth and the nineteenth centuries, such albums were generally organized by subject, artist, or national school, and would have formed part of a library or a cabinet of curiosities. This Museum's collection includes a late example of this phenomenon, a volume from the nineteenth century compiled by the French actress Sarah Bernhardt (1844–1923). This album is filled with popular prints by the French caricaturist Honoré Daumier, whose lithographs published in journals and newspapers were the most influential cartoons (political and otherwise) of their day (fig. 8).[37]

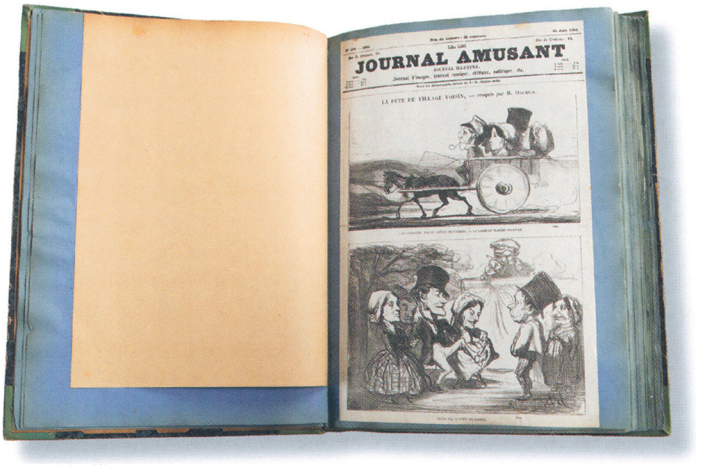


Fig. 8
Honoré Daumier, French, 1808–1879; Album of prints by and after Honoré Daumier, 19th century; lithographs and wood engravings; album: 17 1/2 × 13 1/4 × 2 1/2 in. (44.5 × 33.7 × 6.4 cm); Saint Louis Art Museum, Gift of David Tunick in honor of Hope and Julian Edison 19:2012

The example of Daumier suggests an intriguing connection with several artists featured here whose artistic lives coincided with the world of comics, such as Guston and Murray as noted

above. Beyond that, however, the impulse to gather current and informative images into a book-like format continued to persist into the twentieth century. By then, the mid-nineteenth-century invention of photography had been thoroughly absorbed into the publishing industry, and photographic means of illustration and reproduction such as halftone prompted considerable enthusiasm for the possibilities inherent in these latest technological developments. This enthusiasm derived in particular from the assumption that a photograph is an objective carrier of information about the original subject.

What might be termed a modern "album effect" is evident in a number of significant art-historical examples that endow photographs of works of art with a special place in the study of art history. Among these are the *Mnemosyne* "picture atlas" conceived by the German art historian Aby Warburg (1886–1929). In this project, which occupied Warburg during his final years, he assembled and reassembled groups of photographs of works of art throughout history, to demonstrate their visual connections, and express complex visual ideas not easily conveyed in words. This endeavor, like Warburg's vast library, was in constant evolution.[38] Two decades later in France, André Malraux's *Musée imaginaire* (1947, translated as *Museum Without Walls,* 1949) likewise juxtaposed reproductions of a multitude of works of art.[39] With this undertaking Malraux posited in part a democratization of art enabled by photography, extracting objects from their physical locations and making them available to everyone via photographic reproductions, even for those who could not travel to see the originals themselves.

Fig. 9
Eduardo Paolozzi, British, born 1924–2005; *Wittgenstein in New York*, plate 9 from the portfolio *As Is When*, 1965; screenprint and stencil; 38 × 26 in. (96.5 × 66 cm); Saint Louis Art Museum, Gift of Nancy Singer 96:1966

William M. Ivins Jr. (1881–1961) shared a profound faith in the photograph with Warburg and Malraux, although his revisionist study, *Prints and Visual Communication* (1953), did not mix and match images as in the previous examples. Rather, in his survey of the impact of printed images—exactly repeatable pictorial statements, as he called them—he expressed an almost breathless enthusiasm for photography's transparency, its lack of a distracting "syntax" in contrast to the crosshatched lines of an engraving.[40] While each of these projects has its own distinct set of impulses and goals, they do share a deep conviction about the reproductive image and a confidence in the ability of photographs in particular to capture and convey meaningful information.

Shifting closer to the subject of this exhibition, one of the originators of British Pop, the Scots artist Eduardo Paolozzi (1924–2005) also participated in this enthusiasm for collecting photo-based images. Already an avid scrapbook compiler as a teenager, he assembled printed advertisements, magazine pages, and other ephemera into collages that early on became a fundamental part of his artistic identity. He was in

Paris during the late 1940s, and it is frequently noted that he was inspired by the American magazines he was given by members of the US military he met there.[41] His experiences there were much broader, however, and he credited his time in Paris with giving him a more sophisticated appreciation of objects from non-Western cultures as well, which he encountered at locations as diverse as the Dadaist artist Tristan Tzara's apartment and the Musée de l'Homme, Paris's museum of world cultures.[42] Paolozzi's collages from this broad range of raw materials were more eclectic than the subject matter that engaged Warburg, Malraux, or even Ivins, but Paolozzi does share their deep engagement with the visual properties of photographic imagery, even as he was looking forward a decade or so to the late-twentieth-century fascination with popular visual culture. In a seminal moment for Pop art, in 1952 he presented a slide show of these collages to a group of artists, critics, and designers convened by London's Institute of Contemporary Art.[43]

Fig. 10
Sigmar Polke, German, 1941–2010; *Mu nieltnam netorruprup*, 1975; offset lithograph; 27 1/2 × 19 3/4 in. (69.8 × 50.2 cm); Saint Louis Art Museum, Gift of Mr. and Mrs. Richard T. Fisher by exchange 114:1992

Paolozzi and his peers—including artist Richard Hamilton, architectural historian and theorist Reyner Banham, and art critic Lawrence Alloway—were thus setting the stage for Pop art throughout the 1950s with their focus on popular culture. In that same decade, Jasper Johns and Robert Rauschenberg were turning to "common objects" for their own work, anticipating the next generation of Pop artists who emerged in the early 1960s. The Museum's collection includes one of Paolozzi's screenprint portfolios from the 1960s, *As Is When* (fig. 9), brilliantly produced by the master printer Chris Prater of Kelpra Studio in London. This portfolio of twelve visually and technically complex prints devoted to the philosophy of Ludwig Wittgenstein has been described as the "first masterpiece" of screenprinting, a prime example of the fruitful collaboration between a creative artist and an inventive printer.

As the example of Paolozzi shows, Pop art is a fertile instance of where it is useful to have a broader, global understanding of the context of a work or an art movement. Because of the disproportionate focus on the work of Warhol, Lichtenstein, and Rosenquist, one might be forgiven for believing that Pop art was a thoroughly American phenomenon. Yet not only was "Pop" first combined with "Art" in 1950s Britain—the phrase appears prominently in a collage by Richard Hamilton and was popularized by the art critic Lawrence Alloway—Pop artists in fact operated across the globe, as recent exhibitions have eloquently demonstrated.[44] Complementing the Museum's holdings of Pop art in the United States by Andy Warhol, Roy Lichtenstein, James Rosenquist, Ed Ruscha, and others are works by Paolozzi mentioned above, as well as German parallels to Pop by Gerhard Richter and Sigmar Polke (fig. 10), all of which provide context and a deeper understanding of the period.

Notes

Epigraph: Robert Rauschenberg, "Work Notes–1962," typescript provided by Universal Limited Art Editions, West Islip, New York; cited in Edward A. Foster, "Introduction," in *Robert Rauschenberg: Prints, 1948–1970* (Minneapolis, MN: Minneapolis Institute of Arts, 1970), unpaginated.

1. The acquisition of prints was supported by a succession of influential and generous donors who helped define the scope and direction of the collection.

2. In 1909 Joseph Pennell (1857–1926) donated his "Pittsburgh" series of thirteen etchings to the Museum, which subsequently purchased thirty more prints in his "Panama" series over the next fourteen years; significant prints by George Bellows (1882–1925) were also acquired by the Museum soon after they were made, in 1920 and 1926.

3. The first two recorded print exhibitions were in 1910: Charles F. W. Mielatz (born Germany, 1864–1919) and Charles K. Gleeson (born St. Louis, 1878–1971).

4. Archives, Saint Louis Art Museum, Director's Correspondence. For the history of the Print Council of America, now a national professional organization of curators of prints, drawings, and photographs, see their website, "About the Print Council of America," accessed February 16, 2018, http://printcouncil.org/about/.

5. The Museum also acquired from the exhibitions on a handful of occasions, including in 1945 a screenprint by Guy MacCoy (1904–1981), credited as the first artist to use the screenprint technique. See discussion below about the WPA-FAP and screenprinting.

6. Conversation with Ronald Greenberg, May 30, 2018; see also Titia Hulst, "The Leo Castelli Gallery," *Archives of American Art Journal* 46, nos. 3/4 (2007): 14–27. On Helman: Laura de Coppet and Alan Jones, *The Art Dealers: The Powers behind the Scene Talk about the Business of Art* (New York: Clarkson N. Potter, 1984), 160–63; Marjorie B. Cohn, *Classic Modern: The Art Worlds of Joseph Pulitzer Jr.* (Cambridge, MA: Harvard Art Museums, 2012), 285–91. Helman sold his St. Louis gallery to Greenberg in 1972 when he moved to Rome. See de Coppet and Jones, *The Art Dealers*, 161.

7. Annie Cohen-Solal, *Leo and His Circle: The Life of Leo Castelli* (New York: Alfred A. Knopf, 2010), 365.

8. Information about Nancy Singer derived from her obituary, *St. Louis Post-Dispatch,* June 1, 2003, D13, June 3, 2003, B5; as well as the author's interviews with William D. Merwin, December 12, 2016; Judith Weiss Levy, February 23, 2018; and Emily Rauh Pulitzer, March 14, 2018.

9. Author's interview with Pulitzer, March 14, 2018.

10. Archives, Saint Louis Art Museum, Print and Drawing Society, 1979–1990.

11. Elizabeth Wright Millard, assistant curator, first of prints, drawings, and photographs and then of modern and contemporary art (1987–1991), who went on to other roles in the St. Louis arts community and became a collector and donor to the Museum, organized exhibitions of contemporary prints, including *Once Is Not Enough: Seriality in Contemporary Prints* (April 14–June 14, 1987). It should be noted that subsequent curators and assistant curators of prints, drawings, and photographs, including Barbara Butts, Olivia Lahs-Gonzalez, and Francesca Herndon-Consagra, also contributed substantially to building the Museum's collections of contemporary works on paper.

12. Author's interviews with Levy, February 23, 2018, and Pulitzer, March 14, 2018.

13. In the press release for the 1980 exhibition *Contemporary Prints from the Collection*, Judith Weiss Levy (Curator of Prints, Drawings, and Photographs, Saint Louis Art Museum, 1979–1989) explained that the museum had not been able to collect broadly in the area of contemporary prints in recent years; but that a $20,000 NEA matching grant awarded the previous fall would enable the Museum to "respond to the great range of new printmaking and to purchase works on paper by living American artists." Matching funds had nearly been raised at that point. Archives, Saint Louis Art Museum, Curatorial Exhibition files.

14. This was demonstrated in two exhibitions, *German Art Now* (2003) and *The Immediate Touch* (2008). The latter exhibition took as its starting point the partial and promised gift of Earl and Betsy Millard, a collection of drawings, paintings, and prints by artists from German-speaking Europe that the Millards built largely in the 1980s and 1990s. Cornelia Homburg et al., *German Art Now*, exh. cat. (St. Louis: Saint Louis Art Museum; London and New York: Merrell Publishers, 2003); Francesca Herndon-Consagra and Sydney Norton, *The Immediate Touch: German, Austrian and Swiss Drawings from Saint Louis Collections 1946–2007*, exh. cat. (St. Louis: Saint Louis Art Museum, 2008); see also Michael Edward Shapiro, *Gerhard Richter: Paintings, Prints, and Photographs in the Collection of the Saint Louis Art Museum, Bulletin / Saint Louis Art Museum* 20, no. 2 (Summer 1992).

15. Among those artists are Emma Amos, Ed Clark, Howardena Pindell, Stanley Whitney, and Jack Whitten, to name just a few. See, for example, Catherine Morris and Rujeko Hockley, eds., *We Wanted a Revolution: Black Radical Women 1965–85: New Perspectives* (New York: Brooklyn Museum, 2017); Morris and Hockley, eds., *We Wanted a Revolution: Black Radical Women, 1965–85: A Sourcebook* (New York: Brooklyn Museum, 2017); Mark Godfrey and Zoé Whitley, eds., *Soul of a Nation: Art in the Age of Black Power,* exh. cat (London: Tate Publishing, 2017), among many others. For a recent example of increased inclusiveness on a more global scale, see Quinn Latimer and Adam Szymczyk, eds., *documenta 14: Daybook* (Munich: Prestel, 2017); and Latimer and Szymczyk, eds., *The documenta 14 Reader* (Munich: Prestel, 2017).

16. For a discussion of this concept of "encounters," see Angela L. Miller, Janet C. Berlo, Bryan J. Wolf, and Jennifer L. Roberts, *American Encounters: Art, History, and Cultural Identity* (Upper Saddle River, NJ: Pearson, Prentice Hall, 2008).

17. See *Public Law 89-491*, July 4, 1966, Joint Resolution, "To establish the American Revolution Bicentennial Commission, and for other purposes" (Washington, DC: U.S. Government Printing Office, 1966), 259, accessed March 15, 2018, https://www.gpo.gov/fdsys/pkg/STATUTE-80/pdf/STATUTE-80-Pg258.pdf. Historians had begun to rethink American history in the years around 1976, as myriad reviews of the literature and symposia reveal. See, for example, Alfred W. Crosby, *The Columbian Exchange: Biological and Cultural Consequences of 1492* (Westport, CT: Greenwood Publishing, 1972); Michael Kammen, "The American Revolution Bicentennial and the Writing of Local History," *History News* 30, no. 8 (August 1975): 179–90; Richard W. Van Alstyne, reviewer, "Contest for Empire, 1500–1775: Proceedings of an Indiana American Revolution Bicentennial Symposium by John B. Elliott," *Indiana Magazine of History* 72, no. 4 (December 1976): 363–64; Milton M. Klein, "Commemorating the American Revolution: The Bicentennial and Its Predecessors," *New York History* 58, no. 3 (July 1977): 257–76.

18. One of the most prominent commemorations of the Columbian arrival was the exhibition at the National Gallery of Art: Jay A. Levenson, ed., *Circa 1492: Art in the Age of Exploration*, exh. cat. (Washington, DC: National Gallery of Art, 1991). A small selection of the early critiques of the commemoration include: Alfred W. Crosby, "Reassessing 1492," *American Quarterly* 41, no. 4 (December 1989): 661–69 (see the previous note for Crosby's 1972 study); Simón Alberto Consalvi, "Circa 1492: El Arte en el Era de la Exploration," *Artes de México, Nueva epoca* 15 (Spring 1992): 100–101; Larry Silver, book review, "*Circa 1492* by Jay A. Levenson," *Art Bulletin* 74, no. 2 (June 1992): 329–32; Frank Lestringant, "1492 et la connaissance," *Histoire, Economie et Société* 12, no. 3 (3rd trimester 1993): 355–63. For more recent updates in the field, see also the concurrent issues of two art periodicals in Fall 2017: *Art Journal* 76, no. 2 (2017) and *Art in America* 105, no. 9 (October 2017).

19. Clarence S. Brigham, *Paul Revere's Engravings* (Worcester, MA: American Antiquarian Society, 1954), 41–57; Gloria-Gilda Deák, *Picturing America, 1497–1899: Prints, Maps, and Drawings Bearing on the New World Discoveries and on the Development of the Territory that Is Now the United States* (Princeton, NJ: Princeton University Press, 1988), nos. 127–28;

Miller, Berlo, et al., *American Encounters*, 137–38; Judith Brodie, Amy Johnston, and Michael J. Lewis, *Three Centuries of American Prints from the National Gallery of Art*, exh. cat. (Washington DC: National Gallery of Art, 2016), 7.

20. Neil Longley York, "Rival Truths, Political Accommodation, and the Boston 'Massacre,'" *Massachusetts Historical Review* 11 (2009): 68–69, 74, 87; Alexander Nemerov, "Paul Revere's Caffeine: *The Bloody Massacre*," in: Brodie, Johnston, and Lewis, *Three Centuries*, 34–37.

21. See Deborah Wye, *Thinking Print: Books to Billboards, 1980–95*, exh. cat. (New York: Museum of Modern Art, 1996).

22. Max Kozloff, "American Painting during the Cold War," *Artforum* 11, no. 9 (May 1973): 43–54; Eva Cockcroft, "Abstract Expressionism, Weapon of the Cold War," *Artforum* 15, no. 10 (June 1974): 39–41; Miller, Berlo, et al., *American Encounters*, 551–86.

23. Sterling A. Callisen, moderator, "The Contemporary Scene: A Symposium," The Metropolitan Museum of Art, New York, March 28–30, 1952 (mimeographed typescript of the symposium proceedings). Digital version available for download, accessed April 26, 2018: http://libmma.contentdm.oclc.org/cdm/ref/collection/p15324coll10/id/192049.

24. See Bryan F. Le Beau, *Currier and Ives: America Imagined* (Washington, DC: Smithsonian Institution Press, 2001); Steven Miller, Lauren B. Hewes, Julia Hollett Courtney, and Daniel Czitrom, *The Legacy of Currier and Ives: Shaping the American Spirit*, exh. cat. (Springfield, MA: Springfield Museums, 2010).

25. John H. Bender, "Catalogue of Engravings and Lithographs after George Caleb Bingham," *Print Collector's Quarterly* 27, no. 1 (February 1940): 106–8; Nancy Rash, "New Light on George Caleb Bingham and John Sartain," *Print Collector's Newsletter* 25, no. 4 (September–October 1994): 135–37; Ron Tyler, "Art for the Masses: Prints and Photographs of Early St. Louis: The Prints of George Caleb Bingham," in *St. Louis: Cradle of Western American Art, 1830-1900*, ed. John Neal Hoover (St. Louis: Mercantile Library at the University of Missouri–St. Louis, 2000), 71–81, Marie-Stéphanie Delamaire, "An Art of Translation: French Prints and American Art (1848–1876)" (PhD diss., Columbia University, New York, 2013).

26. The Saint Louis Art Museum's collection includes the steel printing plates for *Stump Speaking* (by Louis-Adolph Gautier) and *County Election* (by John Sartain), as well as twelve working proofs from Sartain's *County Election* plate. Generously donated to the Saint Louis Art Museum by Bank of America Corporation; 59–72:2007.

27. The twelve proofs in the Museum represent only a partial record of the progressive steps that it took to create the final print.

28. Rosenquist had extra financial burdens during this time, which has been suggested as an impetus for him to want to make prints. See Sarah C. Bancroft, *James Rosenquist: Illustrious Works on Paper, Illuminating Paintings*, exh. cat. (Stillwater: Oklahoma State University Museum of Art, 2014), 5. *Sketch for Forest Ranger* (cat. 11.8) is likewise related to a large-scale work. See Walter Hopps and Sarah Bancroft, *James Rosenquist: A Retrospective*, exh. cat. (New York: Guggenheim Museum, 2003), 150.

29. David Landau and Peter Parshall, *The Renaissance Print, 1470–1550* (New Haven, CT: Yale University Press, 1994), especially chapter four, 103–68; Antony Griffiths, *The Print before Photography: An Introduction to European Printmaking, 1550–1820* (London: The British Museum, 2016), 250–69.

30. Elizabeth Wyckoff, "Matrix, Mark, Syntax: A Historical View of Printmaking in Relation to Its Techniques," in David Platzker and Elizabeth Wyckoff, *Hard Pressed: 600 Years of Prints and Process*, exh. cat. (New York: Hudson Hills Press, in association with International Print Center New York, 2000), 13–25.

31. Elizabeth Seaton, "Federal Prints and Democratic Culture: The Graphic Arts Division of the Works Progress Administration Federal Art Project, 1935–1943" (PhD diss., Northwestern University, Evanston, IL, 2000).

32. See John W. Ittmann, *Dox Thrash: An African American Master Printmaker Rediscovered*, exh. cat. (Philadelphia: Philadelphia Museum of Art; Seattle: University of Washington Press, 2002).

33. See Richard S. Field, *Silkscreen: History of a Medium*, exh. brochure (Philadelphia: Philadelphia Museum of Art, 1972); Reba Williams, *American Screenprints*, exh. cat. (New York: National Academy of Design, 1987); Guido Lengwiler, *A History of Screen Printing: How an Art Evolved into an Industry* (Cincinnati, OH: ST Media Group International, 2013).

34. Andy Warhol was regularly quoted calling screenprint "mechanical." See cat. 14.

35. See J. S. Mertle and Gordon L. Monsen, *Photomechanics and Printing* (Chicago: Mertle Publishing Company, 1957), 275.

36. "The Graphics Boom" appeared on the contents page of *Life* magazine, January 23, 1970, announcing an article on page 57 titled "Original Art: Hot off the Presses."

37. The Bernhardt album contains seventy-nine lithographs by Honoré Daumier and seventy-five pages of wood engravings after the artist's designs. This volume is the only one that survives intact from a collection of twenty-seven volumes containing more than 3,000 Daumier prints that were sold in 1923 at Sarah Bernhardt's estate sale. The other volumes, with the prints now removed from their bindings, were a gift from Mrs. Charles C. Bovey to the Minneapolis Institute of Art in 1924.

38. See Ernst H. Gombrich, *Aby Warburg: An Intellectual History*, 2nd ed. (Chicago: University of Chicago Press, 1986), chapter 10, 283–306; Georges Didi-Huberman, *L'Image survivante: Histoire de l'art et temps des fantômes selon Aby Warburg* (Paris: Éditions de Minuit, 2002), 452–505; Luis Pérez-Oramas, *An Atlas of Drawings: Transforming Chronologies*, exh. cat. (New York: Museum of Modern Art, 2006); and Anja Grebe, "Museum and Mnemosyne: Aby Warburg, André Malraux, and the re-/construction of art history as social history," undated article posted online, accessed March 19, 2018, https://www.scribd.com/document/342515679/Grebe-Malraux-Article-pdf.

39. Malraux's *Musée Imaginaire* is the first entry in Godfre Leung, "International Pop: A Visual Chronology," in Darsie Alexander and Bartholomew Ryan, *International Pop*, exh. cat. (Minneapolis, MN: Walker Art Center, 2015), 12.

40. William Mills Ivins, *Prints and Visual Communication* (Cambridge, MA: Harvard University Press, 1953), 177–80. See also Ivins, *How Prints Look: Photographs with Commentary* (Boston: Beacon Press, 1943).

41. Rosemary Miles, *The Complete Prints of Eduardo Paolozzi: Prints, Drawings, Collages 1944–77* (London: Victoria and Albert Museum, 1977), 8–9.

42. Eduardo Paolozzi, *Lost Magic Kingdoms and Six Paper Moons from Nahuatl*, exh. cat. (London: British Museum Publications, 1985), 10; Robin Spencer, ed. *Eduardo Paolozzi: Writings and Interviews* (Oxford, UK: Oxford University Press, 2000), 7, 10.

43. See Anne Massey, *The Independent Group: Modernism and Mass Culture in Britain, 1945–59* (Manchester, UK: Manchester University Press, 1995); Alexander and Ryan, *International Pop*, 14, 101–2, 106, 195–96.

44. See Alexander and Ryan, *International Pop*, 18–21; the term came into use in 1956–1957 in texts by Alison and Peter Smithson, Richard Hamilton, and Lawrence Alloway; Hamilton's collage is "Just What Is It That Makes Today's Homes So Different, So Appealing?" (1956), Kunsthalle Tübingen, Zundel Collection. See recent exhibitions devoted to Pop art as an international phenomenon: Mark Francis, *Les années pop 1956–1968*, exh. cat. (Paris: Centre Pompidou, 2001); Paloma Alarcó et al., *Pop Art Myths*, exh. cat. (Madrid: Museo Thyssen-Bornemisza, 2014); Jessica Morgan, ed. *The World Goes Pop*, exh. cat. (London: Tate Publishing, 2015); and Alexander and Ryan, *International Pop*.

Publish This!
Regarding American Prints from 1960 to Now

Gretchen L. Wagner

> *And everyone who comes at this thoughtfully adds to it.*
> *And so it's really a conversation that has moved beyond the*
> *making of the print. It's something very specifically American.*
>
> — Ellen Gallagher, describing her project *DeLuxe*

For Ellen Gallagher, printmaking not only allows her to produce captivating images, but also initiates conversation, granting a voice, in turn, to artist, printer, publisher, and viewer. Her assessment is an apt starting point for this exploration of the expansive output of prints, multiples, and artists' books in the United States during the past six decades. Printmaking itself is an interaction among many creative participants, and once any given work circulates, the exchange of ideas around it proliferates.

This essay introduces the core themes organizing the works in *Graphic Revolution*, defining aspects of the great "graphic boom" and the essential contribution of publishers—who collaborated closely with the artists—to its success. Several key developments are explored, including the legacy of expression in printed art, a turn to language and the role of the book, and how artists have used printmaking to respond to critical topics of their time. Printmaking continues to evolve, introducing nontraditional techniques and strategies to the printshop, and this inherent mutability is addressed along with how artists continue to look ahead and forge new directions in contemporary art practice by way of their prints. Themes, events, and conversations surrounding printed art will serve as guideposts to navigate this multifaceted corpus within American art.

The Graphic Boom

As the 1960s unfolded, the founders of Universal Limited Art Editions (ULAE) on the East Coast and Tamarind Lithography Workshop and Gemini G.E.L. (Graphic Editions Limited) on the West Coast enticed artists, both established and emerging, to collaborate with them in publishing print editions.[1] Other printmaking workshops sprung up around that same time and continued to do so in the following

decades, producing vast numbers of works in a broad range of techniques, expanding further as printers and artists tested what could be achieved on the press. At the same time, there was a receptive audience for this output, cultivated by a growing roster of galleries opening in New York, Los Angeles, and other major metropolitan areas across the United States. This flourish of activity is often referred to as the graphic boom.

Fig. 1
Calvin Tomkins, "You Think This Is a Supermarket? No, Hold Your Hats . . . It's an Art Gallery," *Life*, November 20, 1964, 138–39

The rise of consumer culture following World War II in the 1950s and '60s—after decades of deprivation during the Great Depression in the 1930s and wartime rationing in the 1940s—cannot be ignored as an integral aspect of this singular moment of creative activity. Artists responded to the new visual realities they encountered in the flashy packaging and captivating messaging concocted to entice the next generations of buyers, inundating them with marketing media. During this time, it was into a sea of products that Pop artist Andy Warhol, a former ad-man himself, inserted his soup cans and tapped into the heated desire to consume. With more Americans attending college during this time—many on the so-called GI Bill, which offered veterans free post-secondary education—increased exposure to art history and art criticism cultivated an appreciation for art collecting.[2] Feature articles in popular news magazines such as *Life* and *Time* reported on the latest art currents and nurtured a growing interest in bringing contemporary art into one's home (fig. 1). Prints not only advanced the artist's interests in increased public exposure, but also satisfied the aspirations of an audience newly attuned to art and art collecting.

Later in the twentieth century, artists continued to turn to print strategies as a resource for realizing their work. As such dominant forms as painting and sculpture came under increased scrutiny, the flexibility of the print medium seemed to allure those artists seeking alternative forms. By this time, the multiple and the artist's book had arrived on the scene, adding to the traditional techniques of lithography, intaglio, relief, and screenprint. Publishers such as Multiples, Inc., Tanglewood Press, and Brooke Alexander Editions began to produce multiples, which are three-dimensional pieces issued in editions that fall at the intersection of print, sculpture, design, installation, and perhaps more, depending on the project. The artist's book offered an adaptable and mobile format for artists to easily distribute their ideas. New York's nonprofits Printed Matter and Franklin Furnace, which both opened in 1976, spread knowledge about and interest in artists' books, among both artists and collectors. Multiples and books were well suited—thanks to their mutability, portability, and reproducibility—for the intermedia practices introduced by Minimal art, Conceptual art, Process art, performance, appropriation, and art activism.

Printmaking workshops soon appeared throughout the United States and involved artists practicing beyond the cities where the most visible galleries and other promotional outlets were clustered. At the peripheries, the printshop's presence and its resources to support the production and dissemination of works provided an advantageous platform for broader perspectives from a range of regions and traditions. For example,

when the nonprofit Tamarind Lithography Workshop moved from Los Angeles to Albuquerque in 1970, collaborations with artists associated with the nearby Institute of American Indian Arts in Santa Fe quickly ensued (see cats. 36 and 37). Since then, Tamarind has continued to collaborate with the school's faculty and alumni.[3] Activities such as these de-center the art scene, creating possibilities beyond the dominant hubs of production. In addition to attracting some of the most-recognized figures of American art, the network of publishers and workshops established across the United States via the graphic boom enabled a proliferation of voices.

The Publishers

Print publishing, as it has developed in the past six decades, involves many components to achieve a successful and sustainable endeavor. These include technical know-how; access to presses and other equipment; sufficient and adaptable space to accommodate production; funding to maintain staff, facilities, and materials; connections to artists; and, most importantly, an informed engagement with their practices. Depending on how these core ingredients came together—and not all were present in every case—publishers offered artists a range of creative environments, different from one place to the next, within which to incubate and realize projects. It was the prerogative of many workshop founders, especially those reviving printmaking in the 1960s and 1970s, to jettison any preconceptions of the workshop as a place where mechanization and reproduction diminished the work of art. Such biases reinforced artists' hesitations to trade the studio for the printshop and thus had to be challenged by new formulations of what was possible there.

Location plays a defining role, and major metropolitan areas have hosted a concentration of print publishers, specifically New York, Los Angeles, and San Francisco. Publishers located in and near these cities could tap into existing hubs of interaction and production to connect with artists based there, who were themselves drawn to area art museums, galleries, and universities, and the intellectual discourse and social circles they fostered. Such settings also provided direct access to collectors who had developed an eye for contemporary art and gravitated to the dealers who promoted the work.[4] Considering the many intermediary steps required to produce an edition, shortening the distance between artist's studio and printing press could simplify activity as well.[5]

Alternatively, for some artists the fact that the workshop served as a site to escape and recalibrate proved enticing. In Los Angeles, Gemini G.E.L. had a reputation for just that. Roy Lichtenstein began working there in 1969. For him, it offered a retreat from the cold, gray New York winters and the usual demands, a place where he could enjoy the freedom of using a car and living "in a bright, sunny way."[6] Claes Oldenburg shared a similar sentiment, describing it as "a total change: the color, the vegetation, the life style, the technological paradise. It was, and has remained for me, an alternative to New York."[7] In 1960, when founders Sidney Felsen, Stanley Grinstein, and Kenneth Tyler conceived Gemini G.E.L.'s business model, they accounted for hospitality and paid artists' living expenses for working visits, which usually lasted many weeks.[8] Grinstein and his wife, Elyse, opened their home to artists both local and visiting, hosting lively parties where connections were made.[9] Some unexpected perks integrated seamlessly into daily workshop activities, such as the fact that the parking lot became a site for midday pick-up basketball games (fig.2), and Robert Rauschenberg's favorite soap-opera stars were brought in to keep him company.[10] Other workshops offered similar extracurricular amenities to set a tone. At ULAE, which was located in founder

left: Fig. 2
Basketball at Gemini G.E.L., Los Angeles, clockwise from lower left: Jeffrey Wasserman, James L. Webb, Ron Olds, George Page, Frank Stella, and Richard Serra, 1972

above: Fig. 3
Picnic in the front yard of Skidmore Place at Universal Limited Art Editions, West Islip, New York, 1972

Tatyana Grosman's house on Skidmore Place in West Islip, Long Island, everyone on site enjoyed prepared communal lunches, often served in the garden, weather permitting. The daily event provided opportunities for staff and artists to relax and socialize together, while also offering an outdoor respite from the urban grind for those artists in from New York (fig.3).[11]

Print publishers offer specific areas of technical expertise and often demonstrate a particular editorial vision. When Grosman established ULAE in 1957, she looked to European traditions, such as the *livre d'artiste* and handmade papers. She was firmly committed to lithography, which she put into the hands of many talents she met by networking with gallerists, curators, and other artists. June Wayne, who founded the Tamarind Lithography Workshop, also promoted lithography, but in a more programmatic manner. She developed procedures and methodologies that could then circulate as educational tools, akin to the pedagogical emphasis that Stanley William Hayter modeled at his New York workshop, Atelier 17, in the 1940s. The Tamarind approach favored producing editions in the name of research as well as for aesthetic ends. From the start, Gemini G.E.L. fostered creative exchange between artists and technology, particularly those capabilities abundantly available in Southern California, which by then had become a hotbed of the type of technical invention that had also incubated the entertainment and aerospace industries, among many others, in the previous decades.

When Kathan Brown established the vision of Crown Point Press, she championed etching, an older technique with stronger ties to the fine arts than lithography and the commercial processes promoted by her contemporaries.

Brown and Jeryl Parker founded Crown Point Press in 1962 in Richmond, California, across the bay from San Francisco. They first used a press that Brown had shipped from Europe.[12] In 1982 Brown tapped even more deeply into a chapter of print history when she established a program to connect artists with woodblock carvers in China and Japan who were trained in traditional methods.[13]

Other publishers, such as Castelli Graphics and Brooke Alexander Editions, did not operate a workshop or favor one technique over another, but rather prioritized adaptability to an artist's project, providing administrative and curatorial support to organize and guide production, which was often contracted elsewhere. More recently, the LeRoy Neiman Center for Print Studies adopted a collaborative model established by others, including Island Press in St. Louis, in which the workshop is still the centerpiece, yet critical discourse assumes a more dominant role.[14] Located in the heart of Columbia University's campus in upper Manhattan, the Neiman Center's workshop is a crossroads for students, faculty, and artists. It is an educational environment where print projects take root in the academic curriculum.

A Turn to Expression

Abstract Expressionism as it developed in the United States after World War II impacted artists for many decades to follow. Most significantly, the movement solidly shifted attention away from Europe to the United States during the 1950s, when the center of contemporary art activity settled in New York. It is widely acknowledged that printmaking was not readily embraced by the gestural painters of that generation, because the medium was not particularly suited to expansive scale and immediate gratification, qualities that are intrinsic to this style. Artists who counted themselves among this group, however, did not shun printmaking completely, thanks to the considerable influence of Stanley William Hayter at Atelier 17. Through his teachings, Hayter restored relevance to centuries-old intaglio techniques (engraving, etching) and opened the medium to new approaches informed by contemporary art. Most importantly, he encouraged spontaneous and so-called automatic drawing on the copper plate. At Atelier 17, modernist giants such as Jackson Pollock, Willem de Kooning, Robert Motherwell, and Mark Rothko all had a try at printmaking during the 1940s.[15] Later, when the graphic boom was in full swing and the print publishers who came to define the era extended invitations to work, the printshop was not such a foreign place. Motherwell, Helen Frankenthaler, Sam Francis, Grace Hartigan, and Barnett Newman all demonstrated a substantial involvement with lithography at ULAE. Hollander's Workshop in New York also championed lithography and managed to attract those working with gesture in paint, becoming a hub of activity for many artists, including Motherwell and de Kooning (figs. 4 and 5). Philip Guston, who was also active there, broke from pure abstraction by introducing the figure in his work during the 1960s and influenced future artists coming to terms with gesture and expression in the late twentieth century.[16] Helen Frankenthaler recognized that relief printing, such as woodcut, could just as readily serve her style of abstraction, emphasizing fluid fields of color and form. Her interest, which picked up in the 1970s and '80s, incorporated Japanese woodblock printing traditions to create the effects she desired (see cat. 48).

Roy Lichtenstein also used woodcut to produce his *Expressionist Woodcuts* series in 1980 (cat. 42). By this time, the debate around the direct, authentic gesture in art had prominently reemerged in critical discourse, sparked by a resurgence of painting in the 1970s. There could be no return to the previous arguments about

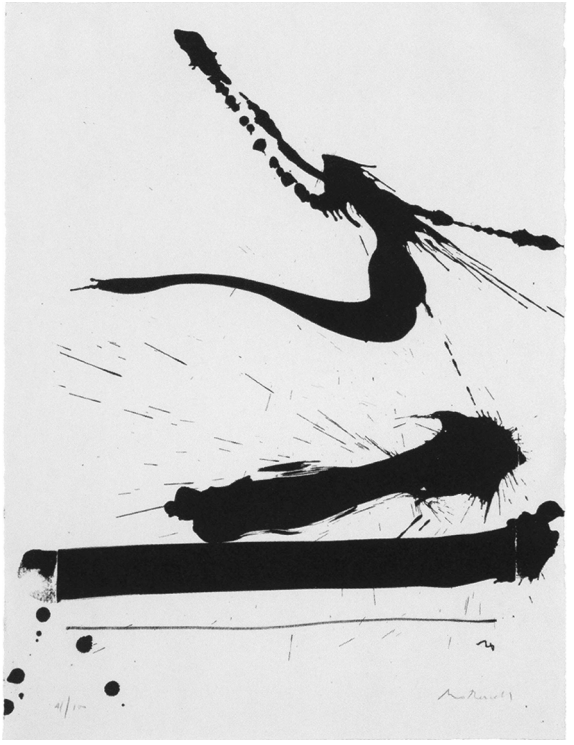


Fig. 4
Robert Motherwell, 1915–1991; *Automatism A*, 1965–66; lithograph; 28 × 21 1/4 in. (71.1 × 54 cm); Saint Louis Art Museum, The Sidney S. and Sadie Cohen Print Purchase Fund 136:1966

Fig. 5
Willem de Kooning, 1904–1997; *Preacher*, 1971; lithograph; 30 1/16 × 22 1/4 in. (76.4 × 56.5 cm); Saint Louis Art Museum, Friends Fund 511:1978

genuine expression put forth through Abstract Expressionism, especially following the assertions of Minimal and Conceptual art, and compounded by the recent emergence of the "Pictures" generation, artists who articulated skepticism about art's heroic narratives in photography, film, video, and performance. The Modernist story was empty and co-opted and, as critic Thomas Lawson articulated in the pages of *Artforum* in 1981, "From adversary to prop, from subversion to bastion of the status quo, [Modernism] has become a mere sign of individual liberty and enterprise, freed entirely from the particular history that once gave it meaning."[17] In the 1960s Lichtenstein had parodied Modernism's drippy brushstrokes, but in 1980, his look to other Modernist episodes, such as German Expressionism, entered a discourse pervaded by a darker disillusion. However, in that same 1981 issue of *Artforum* where Lawson's quote appears, critic Klaus Kertess expressed a more hopeful outlook for this "attitude that opens out to reference and metaphor and openly acknowledges its debt to the past. . . . To reflect and reintegrate more than to erase," he said, was valid, and the "task is to make this attitude germane."[18] Such artists as Terry Winters, Susan Rothenberg, Carroll Dunham, and Elizabeth Murray—all of whom have created a significant body of prints—were able

to negotiate this debate and locate viable passageways. Philip Guston's turn to representation in the late 1960s, as mentioned earlier, was a touchstone for a number of artists who once again began to consider the relevance of gesture, abstraction, and even the figure. At that time, gender, sexuality, and body politics began to be addressed more broadly in the arts due in large part to the activism of the 1960s and 1970s, and as a result those topics could now be more easily brought into the equation.[19] Murray's incorporation of imagery from her home life and Dunham's pocked and oozing biomorphic forms were points of entry for such discourse (see cats. 79 and 51). Terry Winters, who looked to the physical world and biology's microcosms, also brought corporality into the picture, while Susan Rothenberg's fragmented figures speak to the body's fracture, declaring herself "an image maker who is also an image breaker"[20] (see cats. 45–47 and 103). For these artists, printmaking, along with painting, provided a vehicle for the recuperation of expressive mark-making and the exploration of its new contexts.

Issues of the Times

The latter half of the twentieth century brought waves of social, cultural, and political change to the United States and provoked artists to respond in kind through the images they made. Printmaking has long served to address urgent causes and issues. As curator Deborah Wye explained in *Committed to Print* (1988), a formative survey of such activity, "For some five hundred years printed works, with their inherent reproducibility, have served to disseminate beliefs and commentary to a wide audience. And the tradition of social and political printed art remains vital today, even though other mediums have long since replaced prints as major vehicles for mass communication."[21] The "other mediums" that she referenced have proliferated, opening a whole universe of distribution channels powered by digital applications. Seth Price is an artist who identifies additional opportunities for agency by taking advantage of the operations of such systems. As he proposed in his influential text *Dispersion* (2002), "Suppose an artist were to release the work directly into a system that depends on reproduction and distribution for its sustenance, a model that encourages contamination, borrowing, stealing and horizontal blur?"[22] In this way Price posits strategies—suggestive of the ethos of the print and its ease of circulation and suitability for appropriation—to enact measures responsive to the times. Prints not only serve to carry poignant messages, but also, through their logic, offer ways to rethink fundamental structural aspects of information production in the contemporary moment.

The period of time covered in *Graphic Revolution* began when direct action and collective demonstration served the civil rights, women's rights, and gay rights movements, mobilizing their influence in the United States. Robert Rauschenberg's *Signs* (cat. 20), although picturing the historical moments of this era and its boots-on-the-ground mode, foreshadows, with its manipulation of existing widely recognized photographs, what Helen Molesworth has described as a "move away from a politics of liberation to the politics of representation" in the 1980s and 1990s.[23] For many artists this period was ripe for digging into the operations of the construction of identity through images. This arena greatly interested such artists as Kiki Smith, whose *Banshee Pearls* repeats her self-portrait in a multitude of evocative configurations (cat. 66). Sharing punk's disjointed cut-and-paste style, Smith's jolting images dissect expectations about the female body and counter them with fierce directness. Glenn Ligon's *Runaways* (cat. 70) addresses how stereotypes, communicated visually and verbally, function on societal and personal levels to engender some of the most damaging episodes in American history.

As relationships to place in the United States have evolved, artists have come to address such topics in their work. The ascendance of suburban living and highway commuting marked a major shift in the American way of life. Ed Ruscha thrived in this new paradigm, finding abundant material to photograph in parking lots, apartment buildings, and gasoline stations for his books and prints. His *Mocha Standard*, for example, renders the average fuel pump as a pop icon in euphoric, if not also deadpan, fashion (cat. 19). The electrifying hues of Andy Warhol's *Flowers* are even more splashy (cat. 52). Derived from a manipulated stock photograph and reproduced as screenprints that flatten their detail, they, too, are versions of a standardized landscape. Understanding public space and land access has evolved over the past sixty years, inspiring artists' reactions. Luis Jiménez has depicted the emotional and psychological impact when movement across national borders is restricted (see cat. 71). Less directly, prints by Bruce Conner and H. C. Westermann present landscape as battlefield, offering haunting reminders of how American policy shaped place during the twentieth century (see cats. 68 and 61).

Multimedia in the Printshop

The relationship of printmaking to other mediums, and how artists go about negotiating these distinctions, has a long and complex history. In fact, tracing back through the channels of etymology, there is evidence of overlapping usage of the Latin word *sculptor* for the individual who carved forms in three-dimensions, as well as for the engraver who cut an image into a woodblock or copper plate for the printing press.[24] The emergence of the European *peintre-graveur* (painter-printmaker) in the 1500s and 1600s initiated a hybrid studio practice where the etcher's needle had found its place among the artist's brushes. Despite such intersections, over time a stubborn physical and conceptual partition endured between printmaking and an artist's overall studio practice. In many ways, the graphic boom of the postwar era in the 1950s and '60s invited other mediums, now more than just painting and sculpture, to mingle with printmaking more freely.

Generally speaking, the postwar era was a time when thresholds could be crossed. The interpenetration of art and life was demonstrated by the Pop artists' appropriations from consumer culture, Robert Rauschenberg's integration of found objects, and Allan Kaprow's use of performance environments to blur aesthetic and everyday realms. In her work, the American sculptor Louise Nevelson, who was part of this generation of artists, assembled her sculptures by using bits of wood and other materials from her surroundings. Eventually she extended this practice to the print workshop, making impressions in lead from those same kinds of elements she used in her constructions, and which, in turn, behave sculpturally as multiples (see cat. 76). Donald Judd saw to it that categories between mediums would begin to dissolve when he published his renowned essay "Specific Objects" (1965), opening the text with his frequently referenced observation, "Half or more of the best new work in the last few years has been neither painting nor sculpture," suggesting, rather, something elusive of strict classification.[25] In this way, Judd's prints also upend the usual hierarchies, placing focus, instead, on how formal qualities of an image materialized across mediums (see cats. 74 and 75).

During the 1990s and 2000s, interdisciplinary approaches took a more secure hold, and in this frame the print workshop's activities expanded to resemble that of a producer, facilitating a multimedia project among a constellation of an artist's hybrid projects. When Nick Cave was invited to work with Island Press at Washington University in St. Louis, he abandoned traditional materials, instead heading into the community

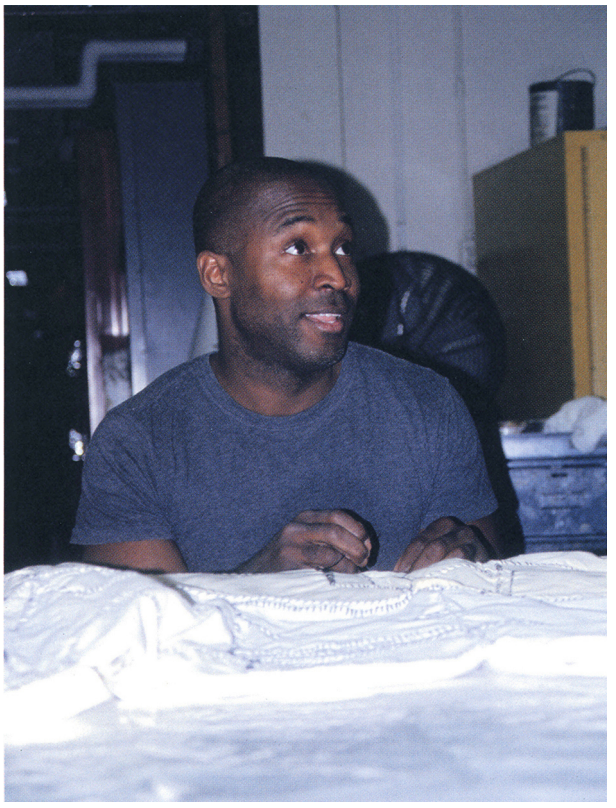


Fig. 6
Nick Cave working at Island Press, St. Louis, 1999

Fig. 7
Claes Oldenburg, born Sweden, 1929; *Ice Bag–Scale B*, 1971; nylon, fiberglass, mechanism, paint, lacquer, blowers, anodized parts, steel, zipper, acrylic, muslin, Velcro; diameter: 48 1/4 in. (122.6 cm), height, variable: 35 1/4 in. (89.5 cm); Saint Louis Art Museum, Gift of Nancy Singer 11:1975

to find remnants in the city of St. Louis (see cat. 82). At a local thrift shop he bought up quantities of used dress shirts, which he then stitched into large, quilt-like textiles to be inked and printed (fig. 6). Cave is recognized for his elaborately constructed and wearable Soundsuits, which are often activated in performances. The shirts he repurposed in St. Louis seem to carry the index of their former owners' use in their crumpled appearance. In addition, their imprints on paper index Cave's actions in the workshop, which in turn imparts the performative strategies so essential to Cave's practice overall.

After 1960, artists' embrace of new technology and equipment changed the nature of what could be produced in the printshop. Gemini G.E.L. welcomed new avenues of research from its earliest days and introduced methods from the commercial sphere. Claes Oldenburg's projects in particular galvanized conversations with industrial experts in Southern California. His *Profile Airflow* project, for example, necessitated advice from plastics experts to devise the unique material that would retain a firm yet malleable consistency and a milky, translucent hue to attain the fleshy connotations he desired. Ultimately, they identified a cast polyurethane to complete the job (cat. 34). Gemini also engaged with the period's newly emerging initiatives to bring artists and industry together, such as the Art and Technology Program (1967–1971) at the Los Angeles County Museum of Art. Oldenburg's kinetic sculpture *Ice Bag* and related multiples, such as *Ice Bag–Scale B* (fig. 7), which were ultimately executed at Gemini, originated with this program.[26] Such ingenuity came to characterize a majority of Gemini's publications, as evidenced by Jasper Johns's lead reliefs (cat. 35), Robert Rauschenberg's *Cardbirds* series (cat. 77), and Richard Serra's work in screenprint and intaglio (cat. 78).

Fig. 8
Ellen Gallagher working at Two Palms, New York

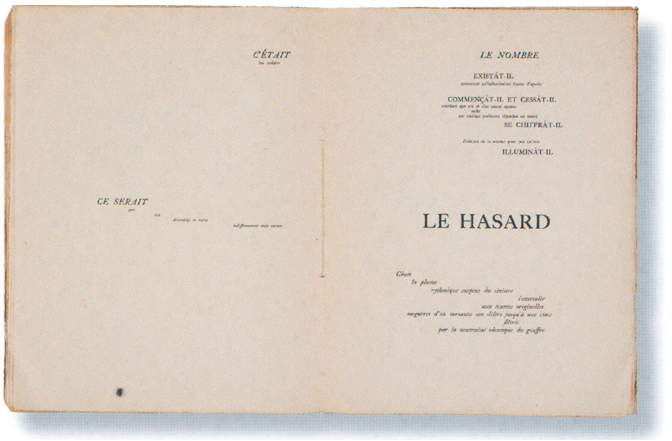


Fig. 9
Stéphane Mallarmé, *Un Coup de dés jamais n'abolira le hasard* [A throw of the dice will never abolish chance] (Paris:1914). Rare Book Division, Department of Rare Books and Special Collections, Princeton University Library

Since opening in 1994, Two Palms has demonstrated a similar willingness to incorporate nonconventional methods into the fabric of the workshop, taking advantage of the increased availability of advanced, digitally automated machinery on the retail market. The processes invented for Ellen Gallagher's *DeLuxe* (cat. 104) fully exemplify this capacity. To achieve the complex layering required in Gallagher's images, Two Palms purchased laminating and laser-cutting equipment, and—reaching even farther afield—a tattoo gun (fig. 8).[27] The project is a landmark for hybrid practices in the printshop and points forward to how the nature of printmaking and multiples is evolving.

Language

The impulse to create art for the book's page, and specifically an engagement with language, gained tremendous interest among artists in the latter half of the twentieth century and continues in full force to the present.[28] Martha Wilson, an important advocate of the artist's book who created one of the most substantial repositories of the form by founding Franklin Furnace in 1976, credits the French Symbolist poet Stéphane Mallarmé (1842–1898) for revealing the potential of the page for both artist and author (fig. 9). As she explains, "Mallarmé saw the beauty of the space on the page and thought it was as valid as the words. His texts sort of cascaded down the page. Mallarmé also gave the reader a great degree of autonomy to invent the order in which to go through the text; and he encouraged the reader to skip around by varying the visual arrangements. . . . "[29] Through this lens, a book could be seen as well as read and was untethered from linear narrative. Such a liberation from the traditional constrictions of word and layout provided great possibilities for both artists and writers during the decades following World War II, when notions of stable authorship and fixed meaning unraveled fully. Samuel Beckett and Jasper Johns can be considered two of the foremost figures in articulating this new perspective, and it was in the book *Foirades/Fizzles* (cat. 95) that their work was put in dialogue. Kara Walker claims writing as a vital parallel to her visual practice. *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times* (cat. 99) features her own text—accompanied by her imagery produced as pop-ups—which furthers her probing look at the representation of African American identity.[30]

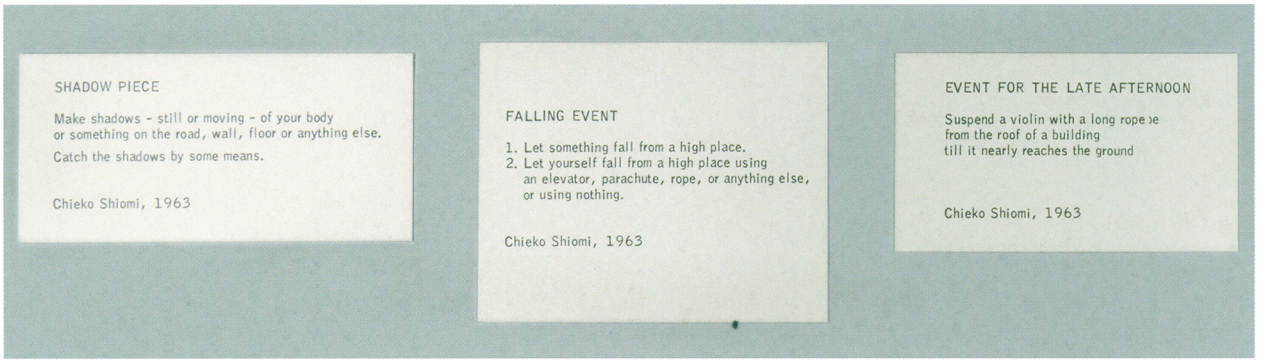


Fig. 10
Mieko (Chieko) Shiomi, Japanese, born 1938; *Shadow Piece, Falling Event,* and *Event for the Late Afternoon,* 1963, three cards from *Events and Games* in *Fluxkit*, 1966–67; Saint Louis Art Museum, Director's Discretionary Fund, Friends Fund, bequest of Helen K. Baer by exchange, the Contemporary Art Society, Donna Moog, Dorothy Moog, Mr. and Mrs. Charles F. Knight, and Museum Purchase by exchange 69:2001a-jj

In some cases, artists appropriate words in a manner that, as scholar Liz Kotz explains, "allow[s] artists to address a vast field of 'language in general' that potentially takes in words wherever they are found."[31] Examples of such harvesting represented in *Graphic Revolution* include Jasper Johns's inclusion of the alphabet, numerical sequences, and even newspaper clippings in his mark-making (see cats. 86 and 96); works by Barbara Kruger and Ellen Gallagher, which deconstruct advertising slogans (see cats. 21 and 104); and the radical reinterpretations of national and corporate nomenclature by Vito Acconci and Hock E Aye Vi Edgar Heap of Birds (see cats. 101 and 111). Some of these works incorporate text with an emphasis on bold visual effects, while others redirect focus to ideas and actions, such as *Fluxkit* (cat. 85). Conceived by George Maciunas as a type of portable anthology carried in a briefcase, *Fluxkit* represents the activities of a network of artists associated with Fluxus. The numerous small boxes it contains are filled with cards printed with "scores," or instructions for actions informed by developments in experimental music and performance. George Brecht, Robert Watts, and Mieko (Chieko) Shiomi (fig. 10), among others, contributed pieces. Additionally, Fluxus-issued newspapers tucked inside the *Fluxkit* publicize and report on performances of some of these pieces, which took place in concert halls, loft spaces, and even on the streets of New York. John Cage, who is considered a major influence on Fluxus, applied chance procedures to *The American Dictionary* to produce *Not Wanting to Say Anything about Marcel* (cat. 94). To create this multiple, a sequence of questions determined by a coin toss established the arrangement of words and word fragments that were screenprinted on eight Plexiglas sheets. The eight panels can be arranged randomly in their slotted wooden base, adding a participatory aspect to the piece.

Approaching Now

Printmaking and the manner in which artists engage with the medium continually evolves, presenting new methods and new ways of thinking about its materials. Printmaking also lends itself to definitions of art more generally and to artists' responses to emerging cultural and social issues. It provides a platform to

respond to the present and offers possibilities for the future. In recent years, major print projects have addressed complex geopolitical circumstances that continue to unfold prominently on the world stage. Certainly in the twenty-first century the realities of complicated and violent conflicts continue to affect populations across the globe and unravel communities. At a mural's scale, Julie Mehretu's *Epigraph, Damascus* (cat. 110) takes on this tragic condition, specifically war's inscription on the homes, streets, and monuments of Damascus, Syria. The destruction, as inflicted by the ongoing civil war, has made rubble out of neighborhoods and heritage sites, while scattering refugees in horrifically chaotic scenes that Mehretu's piece approximates. The Cheyenne/Arapaho artist Hock E Aye Vi Edgar Heap of Birds testifies to a different sort of cultural and infrastructural displacement, one that unfolds under the cover of leisure and entertainment. His *Sovereign* monoprint series (cat. 111) references the rise in popularity of casino gambling on tribally owned lands, framing the issue of land use and its physical and symbolic repercussions, both beneficial and hazardous. Since the early 2000s, Heap of Birds has used the monoprint technique for his distinctive, text-based works, many of which address the demographic shifts of contemporary Native communities witnessed today.[32]

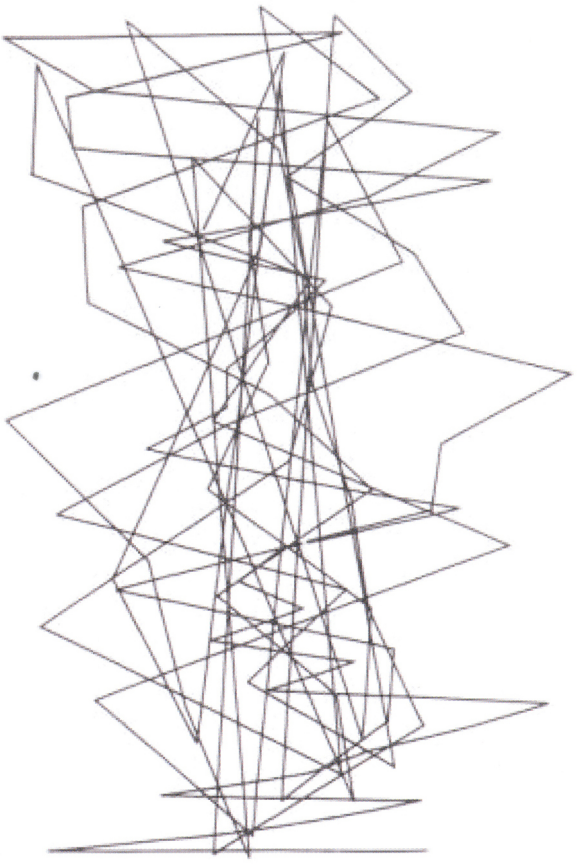


Fig. 11
A. Michael Noll, born 1939; *Gaussian-Quadratic* conceived and programmed at Bell Telephone Laboratories, Incorporated, 1963

One significant forefront of printmaking lies in its relationship with the digital realm. In fact, early examples of computer-generated art in the 1960s relied on a derivative of printing and photography to make it visible by capturing the electron's graphic effects on paper (fig. 11).[33] Moreover, as curator Christophe Cherix pointed out, "Printing matrices share numerous attributes with digital files, predominantly their potential for replication and their lack of aesthetic qualities as objects. Copperplates and lithographic stones, for example, deliver images onto another support through a transfer process, not unlike the process of using a file to print an image."[34]

In the mid-1980s, artist Peter Halley positioned his abstractions, which he refers to as "circuits" and "cells" (see cat. 108), in conversation with the computing networks that entangle public and private spheres. He, too, combined pixel and print in a multi-platform campaign, constructing narratives for his "cells" as animations, screenprints, and an interactive website. In her *Meltdown* series—after Duchamp, Monet, Kirchner, and Mondrian (cat. 107)—when Sherrie Levine subjects some of Western art history's most familiar works to extreme image processing, information loss occurs, reducing the works to mere blocks of flat color. By the same token, the high-minded progression from figuration to abstraction is given over to the perfunctory functions of image degradation.

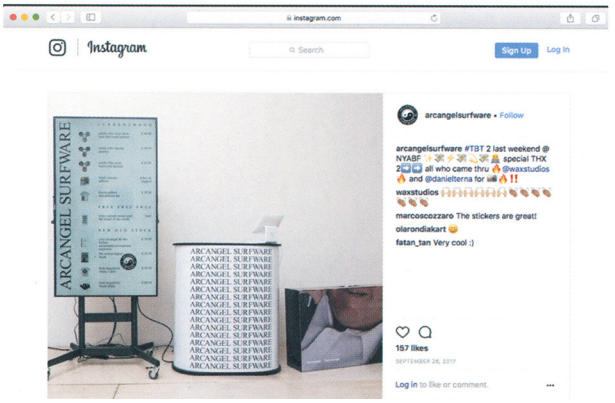


Fig. 12
Arcangel Surfware; Post documenting Arcangel Surfware booth at the 2017 New York Art Book Fair, September 22–24, 2017 from *https://www.instagram.com/arcangelsurfware*, 2014–ongoing; Instagram account

The past decade has witnessed a certain fascination with printed matter parallel with a strong conceptual practice informed by digital strategies and the internet. Cory Arcangel and his publishing initiative Arcangel Surfware—which produces *The Source* (cat. 105)—issues multiples, including books, electronic-device accessories, and clothing, among myriad other items, to serve the web-surfing lifestyle. Arcangel Surfware intertwines social media and other online platforms along with a brick-and-mortar presence at book fairs and retail shops to distribute, promote, and contextualize the concepts of his publications (fig. 12). Arcangel Surfware is joined by, among others, the self-described conceptual entrepreneur Martine Syms (Dominica Publishing), and Paul Chan (Badlands Unlimited), whose website announces that "historical distinctions between books, files, and artworks are dissolving rapidly. We publish and produce new works by artists and writers that embody the spirit of this emerging dissolution."[35]

Such strategies put forward by artists in the first two decades of the twenty-first century make it clear that producing art in multiple continues to offer a meaningful option within a diversified practice. These artists and their revolutionary efforts point the way for artists of the future to continue the imperative conversations about art and its meaning generated by and around the graphic art of printmaking.

Notes

Epigraph: Craig Zammiello and Elisabeth Hodermarsky, *Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists* (New Haven, CT: Yale University Press, 2012), 181.

1. Deborah Wye, *Artists and Prints: Masterworks from The Museum of Modern Art* (New York: Museum of Modern Art, 2004), 22–24.

2. George Cotkin, "The Commerce of Culture and Criticism," in *The Columbia History of Post–World War II America*, ed. Mark C. Carnes (New York: Columbia University Press, 2007), 182.

3. Artists who have either taught at or attended the Institute of American Indian Arts and worked at Tamarind Institute include T. C. Cannon, Steven Thomas Deo, Larry McNeil, Fritz Scholder, Marie Watt, Dyani White Hawk, and Melanie Yazzie. Tamarind's affiliation with the University of New Mexico, which maintains a strong academic emphasis on research and teaching related to Latin America since the 1930s, facilitated international collaborations as well. For a discussion of Tamarind's international reach, see Clinton Adams, *An Informed Energy: Lithography and Tamarind*, accessed March 30, 2018, http://tamarind.unm.edu/pages/view/35-an-informed-energy-lithography-and-tamarind.

4. For serious collectors, being at a distance could hinder opportunities to acquire; for example Leo Castelli would receive complaints from colleagues in other parts of the United States that the best works were snapped up before they could make the trip to New York. See Laura de Coppet and Alan Jones, *The Art Dealers: The Powers Behind the Scene Talk about the Business of Art* (New York: Clarkson N. Potter, 1984), 99–100.

5. Tatyana Grosman, founder of ULAE, famously catered convenience, delivering hefty lithography stones to artists at their studios, a practice that her successor, Bill Goldston, continued after her death. See Jack Cowart, *Proof Positive: Forty Years of Contemporary American Printmaking at ULAE, 1957–1997*, exh. cat. (Washington, DC: Corcoran Gallery of Art, 1997), 22.

6. Mark Rosenthal, *Artists at Gemini G.E.L.: Celebrating the 25th Year* (New York: Abrams, 1993), 90.

7. Rosenthal, *Artists at Gemini G.E.L.*, 112.

8. David Colker, "Stanley Grinstein dies at 86; unlikely L.A. arts patron," *Los Angeles Times* online, March 5, 2014, accessed March 2, 2018, http://articles.latimes.com/2014/mar/05/local/la-me-stanley-grinstein-20140306.

9. Deborah Vankin, "An L.A. art star turns 50: Gemini G.E.L. celebrates with a LACMA exhibition," *Los Angeles Times*, August 5, 2016, accessed March 2, 2018, http://www.latimes.com/entertainment/arts/la-et-cm-gemini-lacma-exhibit-20160714-snap-story.html. See also Hunter Drohojowska-Philp, *Rebels in Paradise: The Los Angeles Art Scene and the 1960s* (New York: Henry Holt, 2011), 167–73.

10. See Vankin, "An L.A. art star turns 50"; and Jared Freedman, Interview with Sidney Felsen, Citizens of Humanity website, accessed February 3, 2018, https://mag.citizensofhumanity.com/blog/2015/12/11/sidney-felsen/.

11. Meals were first served out of Skidmore Place's tiny kitchen, and the tradition continues to the present. An open-plan kitchen with a massive communal table dominates the central office space of the current workshop building on North Clinton Avenue in Bay Shore, New York.

12. See https://crownpoint.com/about/kath-an-brown/, accessed March 31, 2018. The lineage of a press is often a point of pride, and master printers will recount how a press has been passed from one workshop to the next, especially if the machine has a particularly prestigious ownership history.

13. Karin Victoria, "Crown Point Press Woodblock Program: The People's Republic of China," Crown Point Press newsletter *Overview*, October 1990; Constance Lewallen, "Crown Point Press Woodblock Program: Kyoto, Japan," Crown Point Press newsletter *Overview*, October 1990.

14. The Neiman Center followed in the steps of intrepid, research-based initiatives such as Island Press at Washington University in St. Louis (founded 1978) and the Brodsky Center at Rutgers, State University of New Jersey (founded 1986).

15. Lanier Graham, *The Spontaneous Gesture: Prints and Books of the Abstract Expressionist Era* (Canberra: Australian National Gallery, 1988), 8.

16. Graham, *The Spontaneous Gesture*, 24.

17. Thomas Lawson, "Last Exit: Painting," *Artforum* 20, no. 2 (October 1981): 41.

18. Klaus Kertess, "Painting Metaphorically: The Recent Work of Gary Stephan, Stephen Mueller, and Bill Jensen," *Artforum* 20, no. 2 (October 1981): 58.

19. For discussion about gender and the return to painting in the 1980s, see Helen Molesworth, *This Will Have Been: Art, Love and Politics in the 1980s*, exh. cat. (Chicago: Museum of Contemporary Art Chicago; New Haven, CT: Yale University Press, 2012), 34–36.

20. Richard Marshall, *New Image Painting*, exh. cat. (New York: Whitney Museum of American Art, 1978), 56.

21. Deborah Wye, *Committed to Print: Social and Political Themes in Recent American Printed Art*, exh. cat. (New York: Museum of Modern Art, 1988), 7.

22. Seth Price, "Dispersion," 2002–, accessed February 10, 2018, http://www.distributedhistory.com/Disperzone.html. Price's text itself rebelliously shifts shape, taking the form of a printed booklet, a sculptural installation, PDF downloads, and a CD-ROM, and is translated into six languages.

23. Molesworth, *This Will Have Been*, 33.

24. The first publication devoted to the history of the printmaking medium is John Evelyn, *Sculptura: or the History and Art of Chalcography and Engraving in Copper* (London: G. Beedle and T. Collins, 1662), and, as this title speaks for itself, printmaking was considered to be a branch of sculpture. In the sixteenth century and beyond, engravers signed their plates followed by "sculptor" or "sculpsit."

25. Donald Judd, "Specific Objects," in *Donald Judd: Early Work, 1955–1968*, Thomas Kellein (New York: Distributed Art Publishers, 2002), 87.

26. Pat Gilmour, *Ken Tyler: Master Printer and the American Print Renaissance* (New York: Hudson Hills Press, 1986), 69–76. For both *Profile Airflow* and *Ice Bag–Scale B*, Gemini tapped outside resources for logistical and financial support. For *Profile Airflow*, plastics specialists were consulted, and the workshop secured $20,000 from the National Endowment for the Arts to support research. *Ice Bag–Scale B* incorporated a healthy list of collaborators, including the puppet and stage set designers Sid and Marty Krofft and the brief involvement of the Walt Disney Company.

27. For further discussion, see Zammiello and Hodermarsky, *Conversations from the Print Studio*, 167–92.

28. In the twentieth and twenty-first centuries, two categories, the *livre d'artiste* and the artist's book, are dominant. Yet these classifications and their applications are porous and varied. A 2017 overview, *Artists Who Make Books*, reflects a more open-ended approach to nomenclature. See also Johanna Drucker, *The Century of Artists' Books* (New York: Granary Books, 2012); Cornelia Lauf and Clive Phillpot, eds., *Artist/Author: Contemporary Artists' Books* (New York: Distributed Art Publishers and American Federation of Arts, 1998); Andrew Roth, Philip E. Aarons, and Claire Lehmann, eds., *Artists Who Make Books* (London: Phaidon Press, 2017); and Marcia Reed and Glenn Phillips, *Artists and Their Books/Books and Their Artists* (Los Angeles: Getty Research Institute, 2018). The popularity of the annual New York Art Book Fair, founded in 2004, reflects the recent appetite for the production of art in book form. See https://www.printedmatter.org/ about/mission-history, accessed March 31, 2018. See also Alex Greenberger, "The Rise of the New York Art Book Fair: A Look at the Numbers," *ARTnews* online, posted September 26, 2015, accessed March 2, 2018, http://www.artnews. com/2015/09/26/ny-art-book-fair-numbers/.

29. Thomas Padon, "Interview with Martha Wilson," in *Artist/Author,* ed. Cornelia Lauf and Clive Phillpot, 111.

30. For discussion of Kara Walker's writings see Kevin Young, "Triangular Trade: Coloring, Remarking, and Narrative in the Writings of Kara Walker," in *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*, ed. Philippe Vergne, exh. cat. (Minneapolis: Walker Art Center, 2007), 37–51.

31. Liz Kotz, *Words To Be Looked At: Language in 1960s Art* (Cambridge, MA: MIT Press, 2007), 7.

32. Author's conversation with Heap of Birds, April 3, 2018; see also *Artforum* online, "Interviews: Edgar Heap of Birds," as told to Lauren O'Neill-Butler, *Artforum*, April 25, 2017, accessed February 24, 2018, https://www.artforum.com/interviews/edgar-heap-of-birds-discusses-genocide-and-democracy-68033.

33. See A. Michael Noll, "The Howard Wise Gallery Show *Computer-Generated Pictures* (1965): A 50th-Anniversary Memoir," *Leonardo* 49, no. 3 (June 2016): 232–39. Posted online May 25, 2016, accessed March 2, 2018, https://www.mitpressjournals.org/doi/10.1162/LEON_a_01158.

34. Christophe Cherix, "Print Out," in Christophe Cherix, Kim Conaty, and Sarah J. S. Suzuki, *Print/Out: 20 Years in Print*, exh. cat. (New York: Museum of Modern Art, 2012), 18.

35. Badlands Unlimited website, accessed February 13, 2018, https://badlandsunlimited.com/about. For discussion of Syms's project, see Martine Syms, "Black Vernacular: Reading New Media," in *Mass Effect: Art and the Internet in the Twenty-First Century*, ed. Lauren Cornell and Ed Halter (Cambridge, MA: MIT Press, 2015), 369–92.

Prelude

Robert Blackburn

1
Robert Blackburn, 1920–2003
Faux Pas, 1960
lithograph
published and printed by the artist
edition: 15
30 × 24 in. (76.2 × 61 cm)
Saint Louis Art Museum,
The Thelma and Bert Ollie Memorial
Collection, Gift of
Ronald and Monique Ollie 121:2017

Robert Blackburn, who grew up in Harlem during the 1920s and '30s, at the height of the Harlem Renaissance, played a leading role in the post–World War II print boom in America. His fundamental contribution to American printmaking is epitomized in the collaborative, experimental atmosphere he established in his own Printmaking Workshop, which still operates today.[1] Already a highly experienced lithographer, in 1957 he became the first master printer at Tatyana Grosman's Universal Limited Art Editions (ULAE) on Long Island, where he worked until 1963—while still maintaining his own workshop.[2]

Faux Pas, which dates to Blackburn's time at ULAE, demonstrates his virtuosity with color lithography and is an early example of his transition from representational subjects to abstraction.[3] It suggests the positive inspiration that he derived from working alongside such artists as Jasper Johns, Helen Frankenthaler, and Robert Rauschenberg, and also contains a reference to an event at ULAE.[4] The precise origin of *Faux Pas*—gaffe or social blunder—remains a mystery, although Blackburn himself associated it with the dramatic breaking of two lithographic stones that resulted in Rauschenberg's print *Accident* (1963). The vertical "break" in *Faux Pas* just left of center is eerily similar to the stone's actual break in Rauschenberg's print.[5]

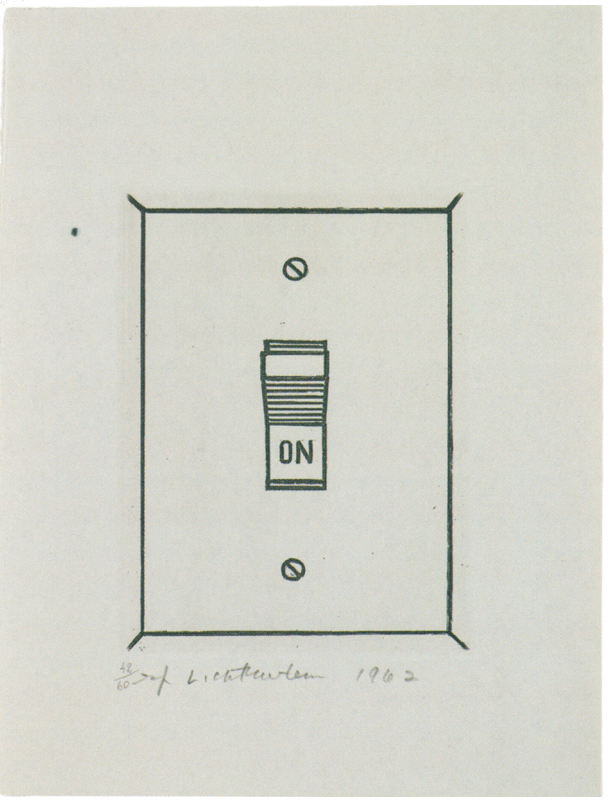
— EW

Roy Lichtenstein

During the early 1960s, Roy Lichtenstein completed paintings and works on paper rendered cleanly in black and white, singling out common objects, such as a portable radio, a sofa, and an electrical cord.[1] Etching's potential to produce high-contrast images served this mode well, and for this print, an ordinary light switch became his subject. At the time, Lichtenstein was turning audiences on to the new Pop art with images such as this one. The emphasis on the interpenetration of art and life circulated among Lichtenstein's colleagues and students at Douglass College, Rutgers, State University of New Jersey.

While he was teaching there, he met Robert Watts (1923–1988) and George Brecht (1926–2008), among others, who were isolating ordinary actions—such as simply exiting a room—as art, and issuing such ideas as succinct text-based event scores (see cat. 85).[2] In this context, Lichtenstein's *On*, with its simple suggestion of flipping a switch, aligns as much with emerging concepts of performance as it does Pop art. This print, along with contributions by Watts, Brecht, Allan Kaprow (1927–2006), and sixteen others, was included in an anthology uncovering the latest developments in American art and the crosscurrents of ideas and activities at play.[3]

— GLW



2
Roy Lichtenstein, 1923–1997
On, from the album *The International Anthology of Contemporary Engraving: The International Avant-Garde, Volume 5: America Discovered,* 1962, published 1964
etching
published by Galleria Schwarz, Milan
printed by Atelier Georges Leblanc, Paris
edition: 60
10 × 7 5/8 in. (25.4 × 19.4 cm)
Saint Louis Art Museum, Funds given by Martin O. Israel 43:1971

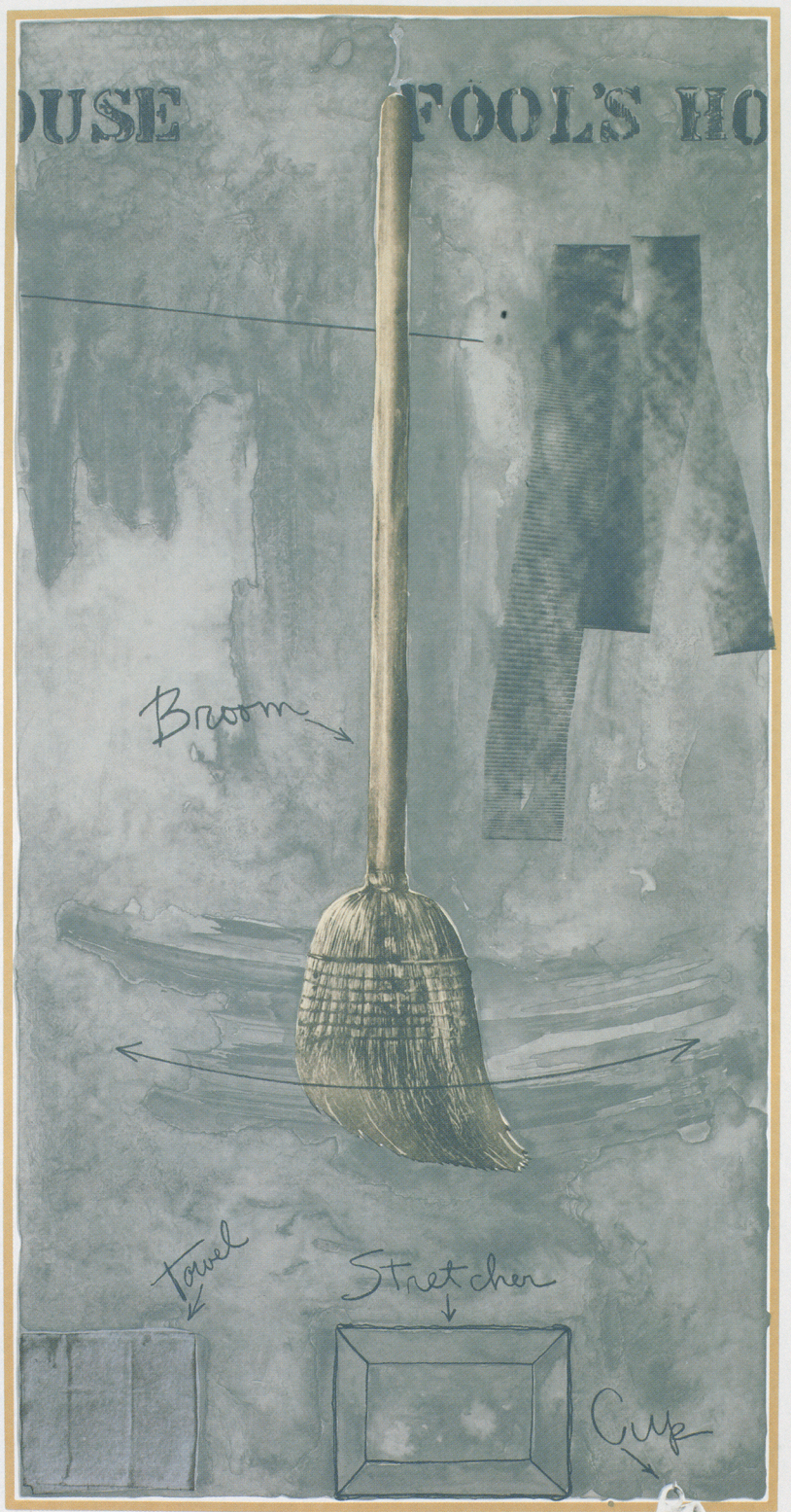
Jasper Johns

Jasper Johns's career was cemented when his first solo exhibition at the Leo Castelli Gallery opened in January 1958. He made the cover of *ARTnews* magazine, and the Museum of Modern Art immediately purchased three paintings.[1] With his deadpan representations of commonplace objects, such as the broom and the cup in *Fool's House*, Johns was initially labeled a neo-Dadaist. To the younger Pop artists of the 1960s who were rediscovering representational art, Johns became the crucial founding figure that Paul Cézanne had been for the early-twentieth-century Modernists.

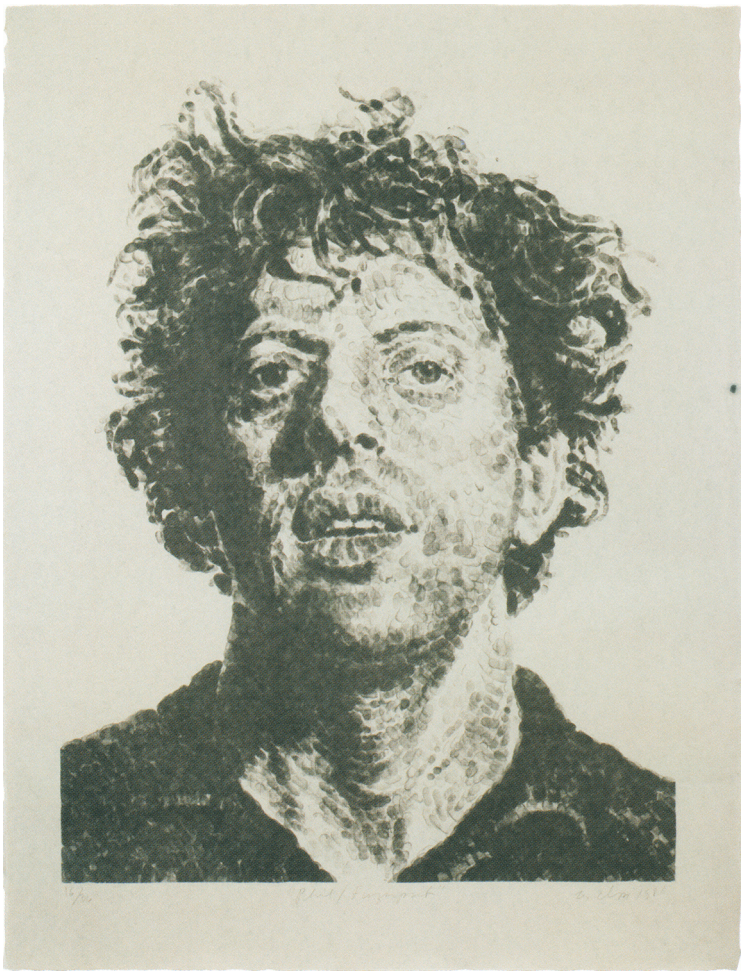
Fool's House is a carefully choreographed composition, with its graphic suggestion of movement and written labels for objects. The stenciled title along the top, divided in two and placed in reverse order, prompts questions about spatial relationships: to reconstitute it you would need to roll the image into a cylinder. This print takes as its point of departure an earlier painting that included a real broom and cup.[2] When Johns reiterates themes, he concentrates on physicality. "I'm always interested in the physical form of whatever I'm doing and often repeat an image in another physical form just to see what happens. . . ."[3] In this lithograph, his logistical problem was to translate a three-dimensional collage onto a two-dimensional surface, which he solved in part by suggesting the "objectness" of the image with the depiction of its frame.

— EW

3
Jasper Johns, born 1930
Fool's House, 1972
lithograph
published and printed by Gemini G.E.L., Los Angeles
edition: 67
44 × 29 in. (111.8 × 73.7 cm)
Private Collection


USE
FOOL'S HO
Broom
Towel
Stretcher
Cup

Chuck Close



4
Chuck Close, born 1940
Phil/Fingerprint, 1981
lithograph
published by Pace Editions, New York
printed by Vermillion Editions Limited, Minneapolis, Minnesota at Pace Editions, New York
edition: 36
50 7/16 × 38 7/16 in. (128.1 × 97.6 cm)
Saint Louis Art Museum, Funds given by Centerre Bancorporation 828:1983

Body prints and fingerprints appear regularly in the art of the 1960s and 1970s, often employed with iconoclastic, politicized intent (see cats. 29, 60, and 88), but Close used it "because [he] was looking for an incremental unit that was automatic, not determined by taste or anything else. A stock, standard unit."[1] Close has often been grouped with the Photorealists, but he has always contended that his interest in "recycling" photographic portraits of friends is instead a way to systematize his work, to rid it of his artistic personality.[2]

The Phil named in the title of this print is the eminent Minimalist composer Philip Glass. At the time Close took his photograph in 1968 or 1969, Glass was the studio assistant of the sculptor Richard Serra, a friend of Close's from their time in graduate school at Yale University. The repetitive use of the same photograph of his subjects in multiple works over many years is key to the artist's system: each time he returns to the frontal headshot, he approaches it anew.[3] Printmaking, for example, helps him to de-familiarize himself with his subject, to think freshly about process, and—as with many artists who make prints—the different sides of his work end up in dialogue with the others.

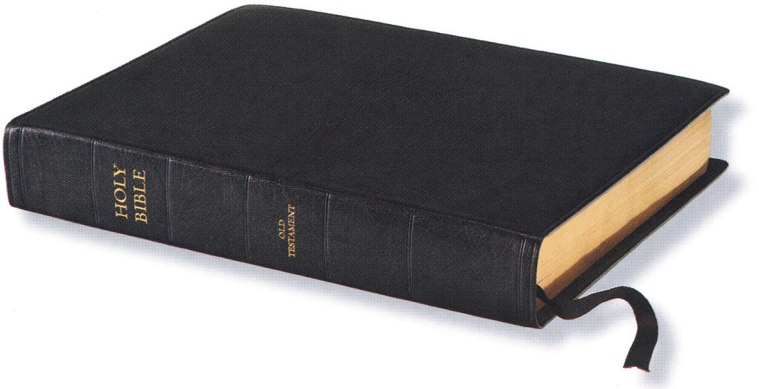
— EW

David Hammons

David Hammons's *The Holy Bible* is a reverent / irreverent nod to the high priest of modern and contemporary art, the influential French artist Marcel Duchamp (1887–1968). Hagiography aside, both artists gained reputations as brilliant pranksters early in their careers. Duchamp did so by moving quickly through abstraction to what he called the readymade, and Hammons—introduced to art as a medium of political engagement by his teacher Charles White in the heat of the civil rights movement—notoriously engages with the art world strictly on his own terms, refusing copious invitations to exhibit, only to present tightly controlled installations at other venues.[1]

Hammons shifted from using his own body as a printing matrix (cat. 60) to creating assemblage art from found materials, a scavenger's application of Duchamp's readymade.[2] *The Holy Bible: Old Testament* is also a readymade: Hammons appropriated 165 copies of Arturo Schwarz's catalogue raisonné of Duchamp's work, which he had elegantly rebound, stamping the spine to reflect his new title.[3] Duchamp and Hammons also share a healthy skepticism of the official art world, in which a catalogue raisonné might be seen as a bible in support of the marketplace.

— EW



5
David Hammons, born 1943
The Holy Bible: Old Testament, 2002
artist's book
published by Hand / Eye Projects, London
edition: 165
closed: 13 3/8 × 10 1/4 in. (34 × 26 cm)
Courtesy of Salon 94, New York

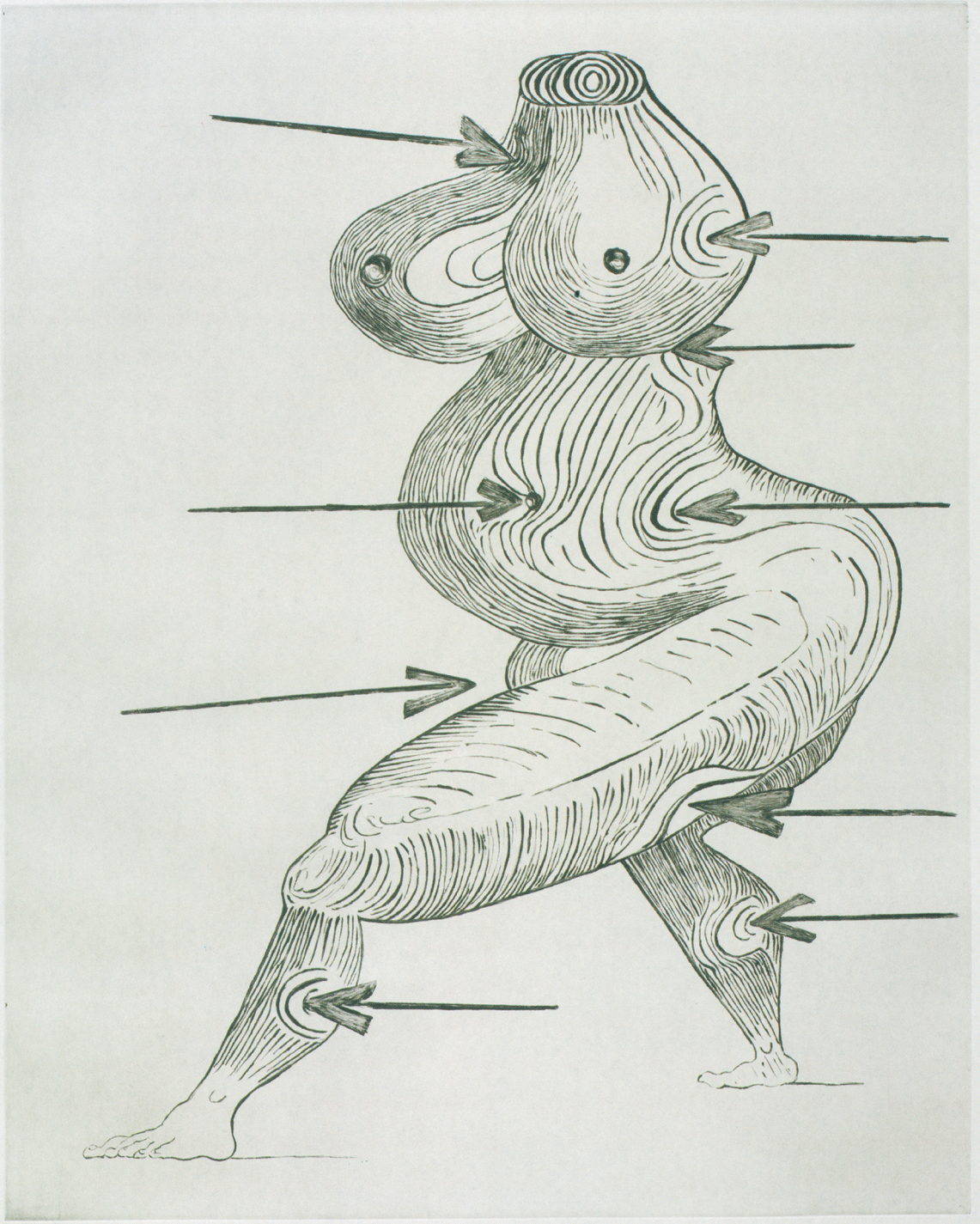
Louise Bourgeois

Throughout her more than seven decades as an artist, Louise Bourgeois mined her psyche in the name of art—she called art her "guaranty of sanity."[1] Years of psychoanalysis aided her in articulating her personal psychic challenges, and although her work is ripe with personal anecdote, it also stubbornly initiated in her a means to express femininity, anxiety, and aggression.[2] She first appropriated the Roman martyr Sebastian in a watercolor she painted in 1947. Reviving the subject in 1987, she repeatedly reworked it on two copper plates. The image culminated in this monumental drypoint, in which the arrows appear to just barely disturb the surface of the headless and armless figure's richly striated skin, isolating vulnerabilities rather than penetrating.[3]

Printmaking spanned the career of the French-born Bourgeois. In the mid-1940s she worked at Stanley William Hayter's Atelier 17, a collaborative studio transplanted to New York from wartime Paris that paved the way for the printmaking renaissance in post–World War II America. From Hayter, she learned engraving and drypoint, the mediums she most frequently turned to, likely because they involved direct, sculptural processes of carving and scraping into the metal. During her last three decades, she collaborated with a small group of printers and publishers, continuing well into her nineties.[4]

— EW

6
Louise Bourgeois, born France, 1911–2010
Sainte Sébastienne, 1992
drypoint
published by Peter Blum Edition, New York
printed by Harlan & Weaver, New York
edition: 50
47 5/8 × 37 1/8 in. (121 × 94.3 cm)
Saint Louis Art Museum, Funds given by the Anne L. Lehmann Charitable Trust 28:1994



Kara Walker

Keys to the Coop was issued the same year that Kara Walker was recognized as a significant voice in the landscape of contemporary art, first as an invited participant in the Whitney Biennial and then as a recipient of the prestigious MacArthur Fellowship. Walker initially attracted attention—and controversy—for her panoramic cut-paper installations, which stage convoluted interactions among antebellum archetypes resurrected from slave narratives, romance novels, and Hollywood cinema.[1] Wielding the genteel art of the silhouette to initially disarm viewers, the artist then ensnares them in grotesque spectacles of sex, violence, and comic absurdity that seek to dismantle the historical myths that have infiltrated the American imagination.[2]

Focusing on a figure drawn from Walker's arsenal of slave caricatures—the "pickaninny"—*Keys to the Coop* translates the graphic immediacy of Walker's paper cutouts to the medium of print. Defiantly twirling a stolen key around her finger, the young girl scrambles after a live chicken whose head she has ripped off with her bare hands. Without slowing down, she prepares to devour the head, stretching her mouth wide open like that of the clucking bird. Prompting viewers' simultaneous recognition of and discomfort with degrading stereotypes about African Americans popularized in the nineteenth century, *Keys to the Coop* forces viewers to confront the legacy of slavery in contemporary power relations in the United States.[3]

— HH

7
Kara Walker, born 1969
Keys to the Coop, 1997
linocut
published and printed by Landfall Press, Chicago
edition: 40
46 1/4 × 60 1/2 in. (117.5 × 153.7 cm)
Ted L. & Maryanne Ellison Simmons

The Graphic Boom

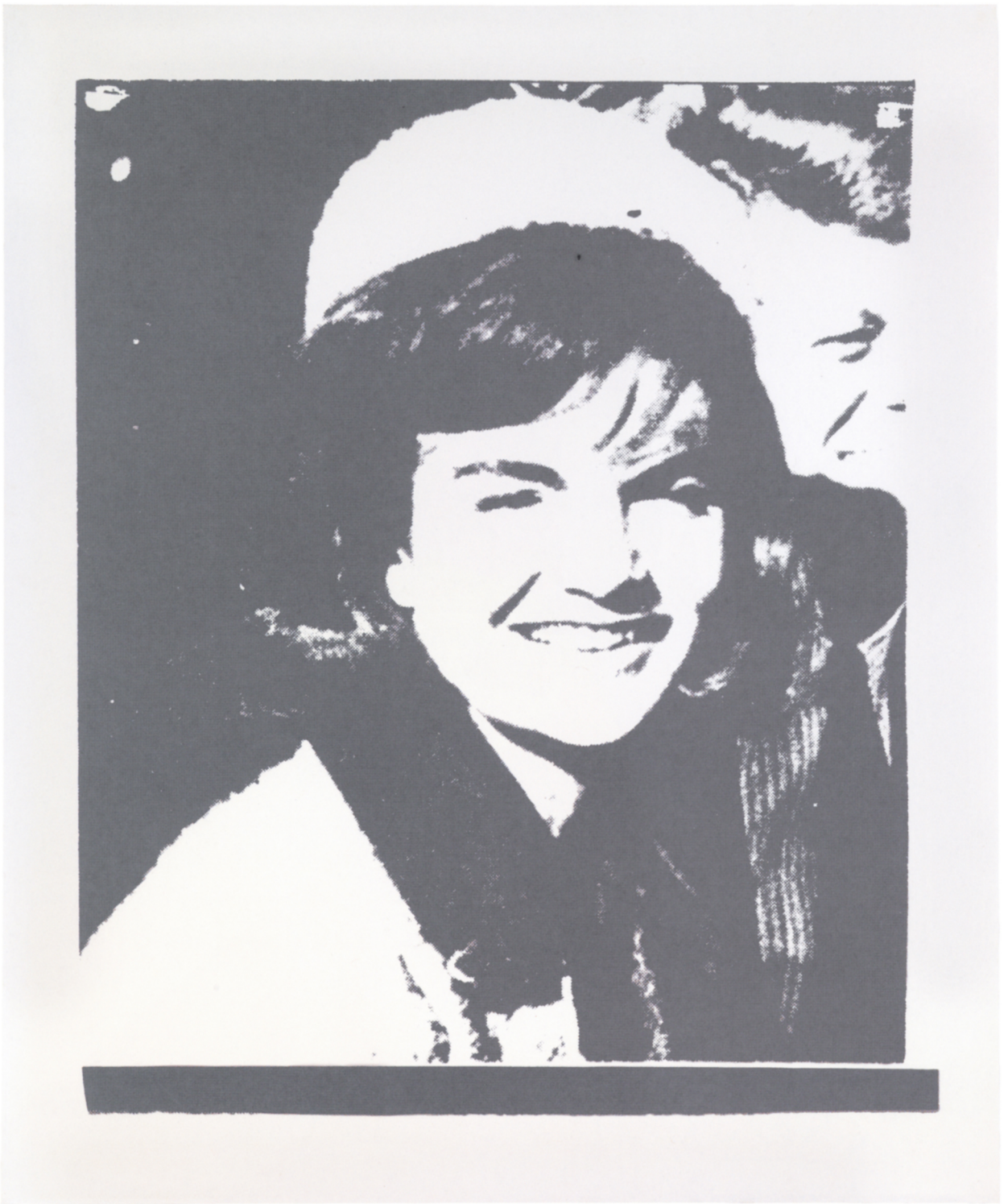
Andy Warhol

Andy Warhol is said to have had an intuitive prescience that enabled him to tap into the collective consciousness of post–World War II America by identifying images that would actively define that consciousness. He effectively transformed fragments of the documentary and cultural record into icons.[1] *Jacqueline Kennedy I* is a case in point: it captures the smiling wife of President John F. Kennedy shortly before his assassination in Dallas on November 22, 1963. It is one of numerous paintings and prints that Warhol produced on the Kennedy assassination that included his contributions to the three-part print portfolio *Eleven Pop Artists*.[2]

Jackie's status as an American icon may ironically have been cemented by her husband's death, not just because of Warhol's treatment of her, but more emphatically as a result of the rapidly developing media culture that arose in the 1960s—precisely Warhol's target—which put a visual diary of the news at everyone's fingertips. Warhol chose many of his images from a *Life* magazine photo essay on the events surrounding the assassination.[3] News imagery was a go-to source for Warhol, and throughout his work, the *Jacqueline Kennedy* images remain among the most notable of that genre.

— EW

8
Andy Warhol, 1928–1987
Jacqueline Kennedy I (*Jackie I*), from the portfolio *Eleven Pop Artists I*, 1966
screenprint
published by Original Editions, New York
printed by Knickerbocker Machine and Foundry, New York
edition: 200
24 × 19 15/16 in. (61 × 50.6 cm)
Saint Louis Art Museum, Gift of Nancy Singer Gallery 247:1980

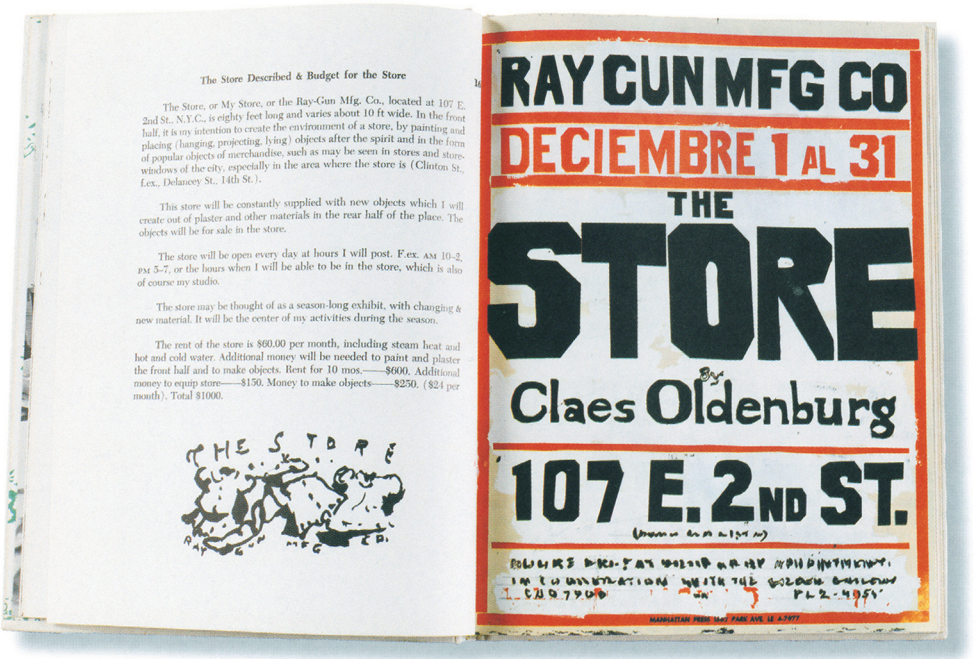


Claes Oldenburg

For his sculptures and environments, Claes Oldenburg transformed sizes and surfaces of consumer products—suit jackets, tennis shoes, tubes of toothpaste, popsicles, even automobiles—with surprising and ridiculous results. He was fascinated with mechanisms of mass production, and prints and multiples allowed him to access this "structure of multiplication." As he put it, "The idea of making many of the same thing relates me to manufacturing."[1]

In 1961, Oldenburg established *The Store*, in a space he called Ray Gun Mfg. Co., on Manhattan's Lower East Side, where the public could purchase "merchandise" comprising numerous plaster sculptures he made there. These products were distorted, painterly versions of watches, women's stockings, candy bars, and baked goods. He also staged happenings there—as recorded, alongside the business's financial particulars, in his artist's book *Store Days*. To produce a multiple like *Tea Bag*, he accessed commercial manufacturing processes, including casting and vacuum-forming. Revealing Oldenburg's sharp wit, he encapsulated his used and tossed *Tea Bag* in slick packaging, as if new.

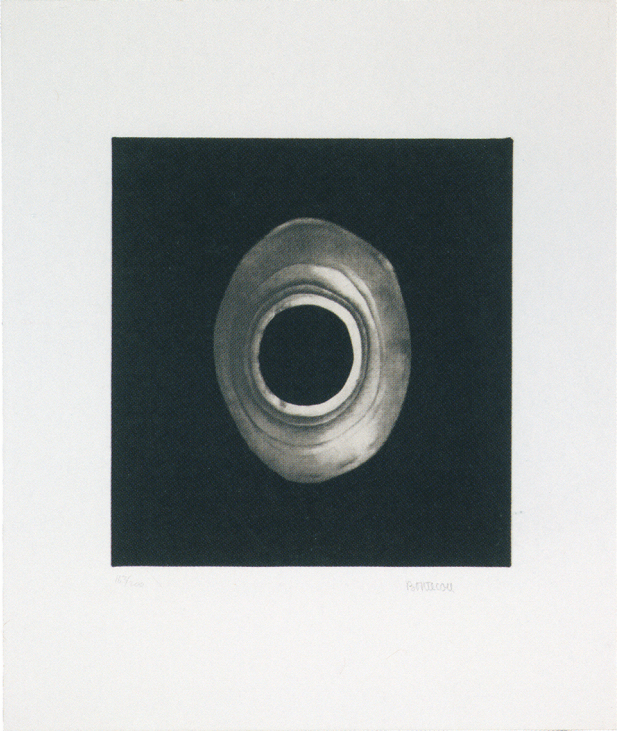
— GLW

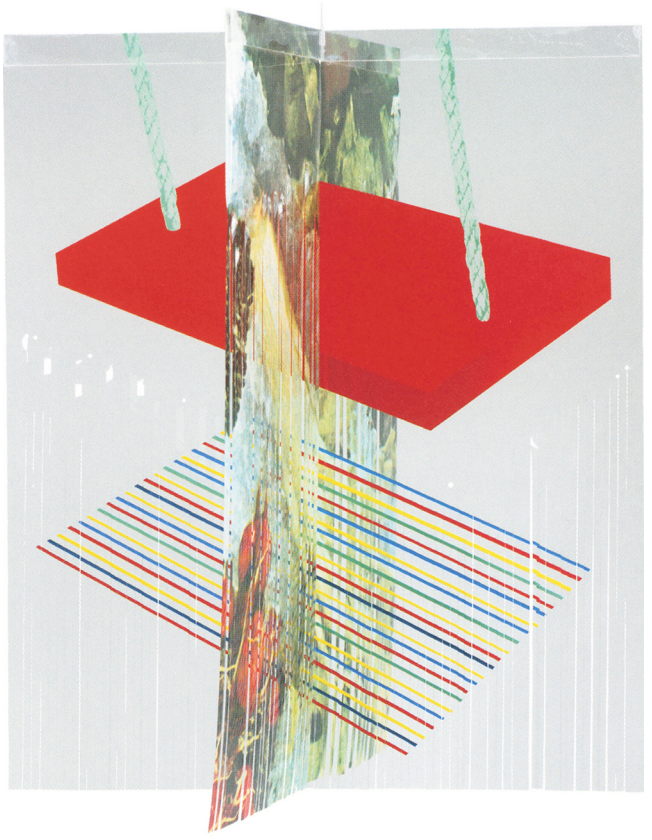


9
Claes Oldenburg, born Sweden, 1929
Store Days: Documents from The Store (1961) and Ray Gun Theater (1962), 1967
artist's book, first edition
published by Something Else Press, New York
printed by Profile Press, New York
edition: 5,000
closed: 11 1/8 × 8 1/2 in. (28.3 × 21.6 cm)
Richardson Memorial Library,
Saint Louis Art Museum

10
Tea Bag, from the portfolio *4 on Plexiglas*, 1966
laminated vacuum-formed vinyl, screenprinted vinyl, felt, Plexiglas, and rayon cord
published by Multiples, Inc., New York
fabricated by Knickerbocker Machine and Foundry, New York
edition: 125
39 3/8 × 28 × 3 1/2 in. (100 × 71.1 × 8.9 cm)
Saint Louis Art Museum, Gift of Nancy Singer
41:1967

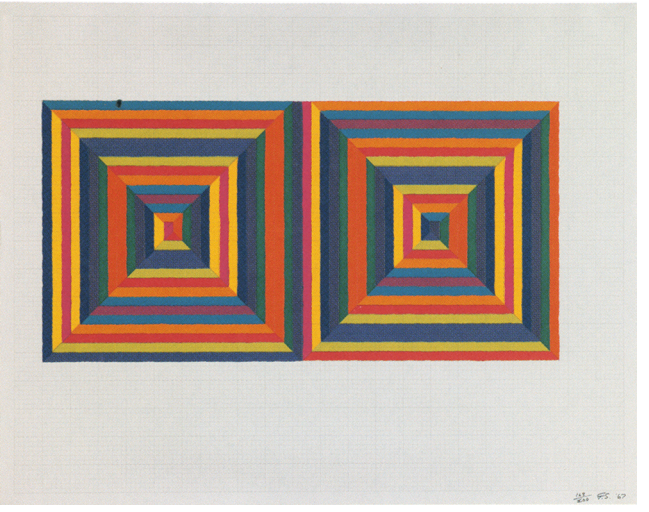
Sunkist

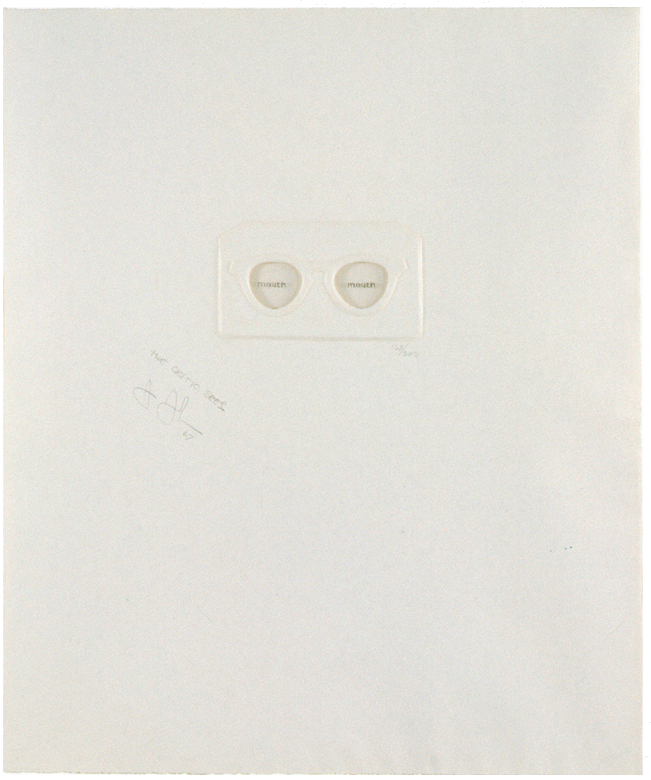


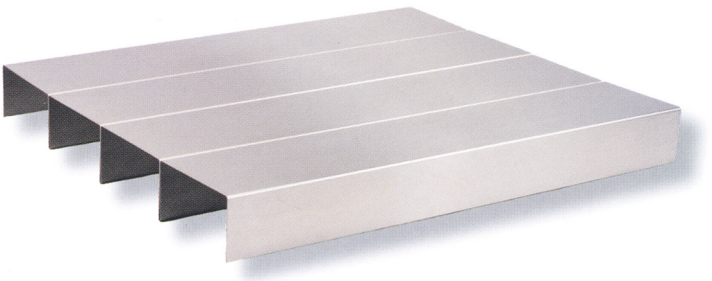


clockwise from top left:
Robert Rauschenberg, *Passport*
James Rosenquist, *Sketch for Forest Ranger*
Larry Poons, *Untitled*
Robert Morris, *Model*
Frank Stella, *Fortin de las Flores* (*First Version*)
Donald Judd, Untitled
Jasper Johns, *The Critic Sees*
Andy Warhol, *Portraits of the Artists*
Roy Lichtenstein, *Fish and Sky*
Lee Bontecou, *Silkscreen*

Ten from Leo Castelli







Ten from Leo Castelli

Ten from Leo Castelli celebrates the Trieste-born art dealer who, perhaps more than any other individual player, transformed the New York art market in the mid-twentieth century. In the process, New York "stole the idea of modern art" from its Old World pedestal in Paris.[1] Castelli, who came to New York in 1941, was a bridge between the "old" and "new" worlds. Having been an art dealer in Paris, he brought considerable expertise to the table to promote European and American art on both sides of the Atlantic.[2]

The portfolio also celebrates the artists who had emerged through Castelli's representation. Under the watchful supervision of Rosa Esman, whose Tanglewood Press published the portfolio, it declaratively moves well beyond the expectations of a print portfolio to include sculptural multiples by Donald Judd and Robert Morris, and sculptural prints by Jasper Johns, Robert Rauschenberg, James Rosenquist, and Andy Warhol.[3] With its inclusion of new or unusual formats and materials—from Plexiglas to vacuum-formed plastic and stainless steel—this portfolio anticipates Esman's *7 Objects* of 1969 (cat. 13).

— EW

11
Ten from Leo Castelli, 1967
ten prints and multiples
published by Tanglewood Press, New York
edition: 200
Saint Louis Art Museum,
Gift of Mr. and Mrs. Ronald Greenberg and
Mr. and Mrs. Joseph A. Helman 30:1967.1-.10

11.1
Lee Bontecou, born 1931
Silkscreen, 1967
screenprint on muslin
23 7/8 × 20 in. (60.6 × 50.8 cm)

11.2
Jasper Johns, born 1930
The Critic Sees, 1967
screenprint on acetate with embossing and collage
23 7/8 × 19 15/16 in. (60.6 × 50.6 cm)

11.3
Donald Judd, 1928–1994
Untitled, 1967
stainless steel
overall: 24 × 20 × 2 5/8 in. (61 × 50.8 × 6.7 cm)

11.4
Roy Lichtenstein, 1923–1997
Fish and Sky, 1967
screenprint on gelatin silver print with
lenticular offset lithograph
23 3/4 × 20 in. (60.3 × 50.8 cm)

11.5
Robert Morris, born 1931
Model, 1967
vacuum-formed plastic
23 × 19 1/2 × 3/4 in. (58.4 × 49.5 × 1.9 cm)

11.6
Larry Poons, born Japan, 1937
Untitled, 1967
screenprint
24 × 20 1/16 in. (61 × 51 cm)

11.7
Robert Rauschenberg, 1925–2008
Passport, 1967
screenprint on three rotating Plexiglas disks
diameter: 20 in. (50.8 cm)

11.8
James Rosenquist, 1933–2017
Sketch for Forest Ranger, 1967
screenprint on two interlocking die-cut vinyl sheets
each: 24 × 20 in. (61 × 50.8 cm)

11.9
Frank Stella, born 1936
Fortin de las Flores (*First Version*), 1967
screenprint with pencil additions
18 1/16 × 23 in. (45.9 × 58.4 cm)

11.10
Andy Warhol, 1928–1987
Portraits of the Artists, 1967
screenprint on one hundred styrene boxes
overall: 20 × 20 in. (50.8 × 50.8 cm)

Untitled (*Xerox Book*)

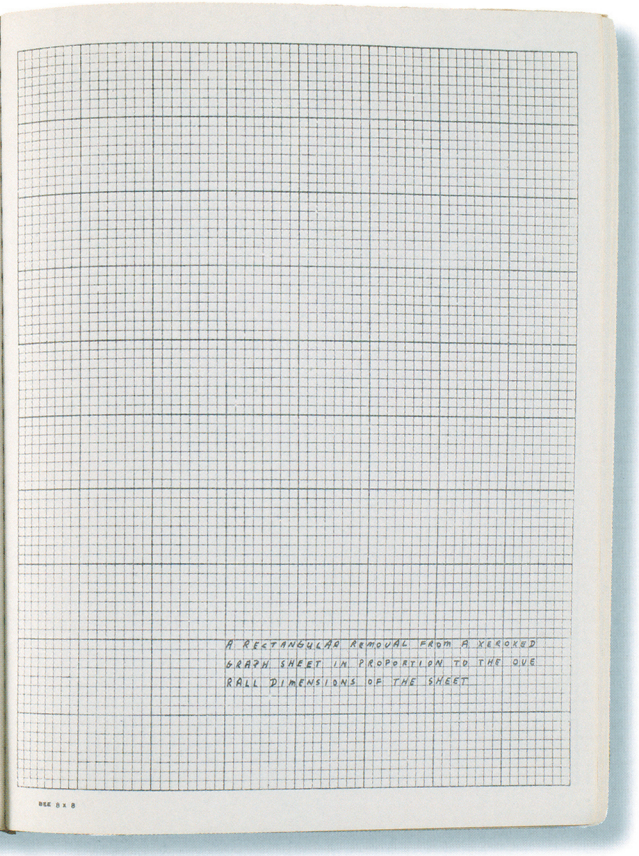
Curator and dealer Seth Siegelaub (1941–2013) reconceived how art is exhibited when he began to work with artists drafting the contours of the emerging domain of Conceptual art in the 1960s and '70s. These artists sought to emphasize ideas over objects in their work. In response to these strategies, Siegelaub understood that modes of presentation would need to adapt accordingly, and printed matter offered an appropriate setting, stating "the use of catalogues and books to communicate (and disseminate) art is the most neutral means to present the new art."[1] He organized a group exhibition that would only occur on the page, and this became the so-called *Xerox Book*—a mobile, easily circulated venue for the artists' projects.

To establish a standardizing structure, Siegelaub asked contributors to conceive a work specifically for twenty-five stock 8 1/2-by-11-inch sheets of paper, which would be photocopied 1,000 times, bound together in sets, and distributed.[2] By the end of the 1960s, photocopiers had become more readily available to the general public, and at that point artists began to adopt the medium for their own uses.[3] Siegelaub encouraged his contributors to consider the copier and its operations—this promising new technology—within the conceptual framework of their pieces.[4] Ultimately, due to the relatively high cost of photocopies at that time, the book was printed on an offset press, yet its demonstration of new communication methods endured.

— GLW

12
Carl Andre, born 1935
Robert Barry, born 1936
Douglas Huebler, 1924–1997
Joseph Kosuth, born 1945
Sol LeWitt, 1928–2007
Robert Morris, born 1931
Lawrence Weiner, born 1942
Untitled (*Xerox Book*), 1968
book
published by Seth Siegelaub and John W. Wendler, New York
edition: 1,000
closed: 10 5/8 × 8 3/8 in. (27 × 21.3 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis

PHOTOGRAPH OF INK AND TONER USED



7 Objects / 69

When Rosa Esman (born 1927) established Tanglewood Press in 1964 she had her family in mind. She and her husband, who regularly visited galleries around New York where they lived, were excited by the works they encountered fresh from young artists' studios, and decided to build a collection.[1] Their ambition, however, was tempered by the realities of a young family on a limited budget, raising three children in the confines of a city apartment. Current art, especially the large-scale, unconventionally displayed works coming forward through Pop, Minimal, and Process art, seemed unfeasible for such a setting. The challenge inspired Esman, who wanted to encourage others in a similar position that collecting was indeed within reach, and she began publishing print portfolios and multiple sets, including *7 Objects / 69*.[2]

Looking to make "statements about what was going on," Esman would seek out those artists who were attracting attention with their new approaches.[3] In 1968 and 1969, several influential texts and exhibitions defined a type of "anti-form" sculpture emphasizing the act of execution and relinquished control over transitory materials.[4] Esman's set of multiples, released at this time, is a compact, portable "instant collection" of works by key figures involved in this formative moment.[5]

— GLW

13
7 Objects / 69, 1969
seven multiples with wooden box
published by Tanglewood Press, New York
edition: 100
Saint Louis Art Museum,
Gift of Robert G. Greenberg
252:1972.1-.7

13.1
David Bradshaw, born 1944
Tears
oil on canvas with nails
20 × 50 in. (50.8 × 127 cm)

13.2
Eva Hesse, 1936–1970
Enclosed
latex and cloth tape
irregular: 8 3/4 × 3 1/4 × 1 7/8 in. (22.2 × 8.3 × 4.8 cm)

13.3
Stephen Kaltenbach, born 1940
Fire
bronze plaque and postcard
plaque: 7 3/4 × 3 3/4 × 5/16 in. (19.7 × 9.5 × 0.8 cm),
postcard: 3 1/2 × 5 in. (8.9 × 12.7 cm)

13.4
Bruce Nauman, born 1941
Record
12-inch vinyl record with screenprint cover
cover: 12 3/8 × 12 3/8 in. (31.4 × 31.4 cm)

13.5
Alan Saret, born 1944
Untitled
nylon mesh fabric
irregular: 4 × 20 1/2 × 8 in. (10.2 × 52.1 × 20.3 cm)

13.6
Richard Serra, born 1938
Rolled, Encased and Sawed
chemical lead encased in lead pipe
7 × 3 1/4 × 3 1/4 in. (17.8 × 8.3 × 8.3 cm)

13.7
Keith Sonnier, born 1941
Plaster Cast in Satin
plaster and satin
irregular: 16 × 35 5/8 × 2 5/8 in. (40.6 × 90.5 × 6.7 cm)

FIRE

Andy Warhol

Andy Warhol's thirty-two original *Campbell's Soup Can* paintings were first exhibited at the Ferus Gallery, Los Angeles, in July 1962, a show that established his reputation.[1] In the previous decade, he had emerged as an award-winning commercial artist in New York who regularly exhibited his quirky illustrational drawings. The 1962 display of hand-painted canvases of soup cans, right off the grocery-store shelf, however, was an entirely different kind of statement, even if the choice of subject matter acknowledged his familiarity with the world of advertising.

Six years later, Warhol had developed his signature "mechanical" process of screenprinting images onto canvases, and had "retired" from painting to become a filmmaker. At the same time he began to issue print portfolios. *Campbell's Soup I* and *II* (1968–1969) were among the first to be issued under the imprint of Factory Additions, a publishing enterprise he named after his studio, the Factory—despite the fact that the prints were made offsite by professional screenprinters.[2] *Campbell's Soup II* includes specialized flavors with extra emphasis—Cheddar Cheese soup is "Great as a Sauce Too!" while Hot Dog Bean is a "Stout Hearted Soup"—highlighting new initiatives in the soup company's marketing campaign aimed at developing gendered allegiances from a working-class audience.[3]

— EW

14
Andy Warhol, 1928–1987
Campbell's Soup II, 1969
ten screenprints
published by Factory Additions, New York
printed by Salvatore Silkscreen Co., New York
edition: 250
each: 35 × 23 in. (88.9 × 58.4 cm)
Saint Louis Art Museum, Gift of Mr. and Mrs. Robert G. Greenberg 166:1971.1-.10

Campbell's
CONDENSED
one of the
Manhandlers
SCOTCH BROTH
(A HEARTY SOUP)
NET WT.
10¾ OZ.
SOUP

Andy Warhol

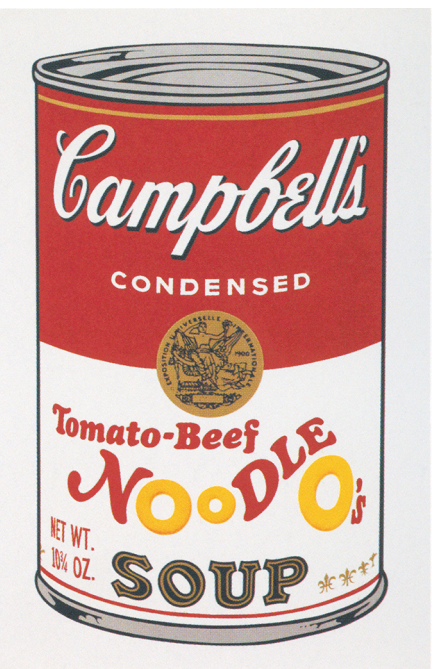
Campbell's
CONDENSED
NET WT. 10¾ OZ.
OLD FASHIONED
VEGETABLE
MADE WITH BEEF STOCK
SOUP

Campbell's
CONDENSED
one of the
Manhandlers
SCOTCH BROTH
(A HEARTY SOUP)
NET WT. 10¾ OZ.
SOUP

Campbell's
CONDENSED
STOUT HEARTED
SOUP
CHICKEN 'N
DUMPLINGS
NET WT. 10½ OZ.
SOUP

Campbell's
CONDENSED
THE
ALPHABET
SOUP
A
B
C
VEGETARIAN
VEGETABLE
NET WT. 10¾ OZ.
SOUP

Campbell's
CONDENSED
Important! Add whole milk
NEW ENGLAND
CLAM CHOWDER
NET WT. 10½ OZ.
SOUP


Campbell's
CONDENSED
Tomato-Beef
NOODLE O's
NET WT. 10¾ OZ.
SOUP

Campbell's
CONDENSED
STOUT HEARTED SOUP
NET WT. 11 OZ.
HOT DOG BEAN
TENDER BEANS AND LITTLE FRANKFURTER SLICES
SOUP

Campbell's
CONDENSED
NET WT. 10¼ OZ.
Important! Add whole milk
OYSTER STEW
(WITH GRADE AA BUTTER)
SOUP

Campbell's
CONDENSED
GREAT for GRAVIES and SAUCES!
GOLDEN MUSHROOM
RICH IN SLICED MUSHROOMS
NET WT. 10½ OZ.
SOUP

Campbell's
CONDENSED
NET WT. 10¾ OZ.
GREAT AS A SAUCE, TOO!
CHEDDAR CHEESE
SOUP

Rosa Lee Lovell

15
Rosa Lee Lovell, 1935–1969
Delmar Summer Number 9, 1968
screenprint
28 3/4 × 24 9/16 in. (73 × 62.4 cm)
Saint Louis Art Museum, Gift of
William Lovell 138:1971

16
Figure Group Series, 1969
screenprint
24 13/16 × 29 5/16 in. (63 × 74.5 cm)
Saint Louis Art Museum, Gift of
William Lovell 127:1971

Rosa Lee Lovell tapped into the national moment with the strikingly colorful screenprints she made in 1968 and 1969, and she did so in an intensely local way. Lovell produced an impressive group of screenprints in the late 1960s as part of several interrelated bodies of work, two of which are represented in this selection. By combining the flat color and hard edges that characterize classic screenprinting with photographic imagery from the streets, she captured the mod, mod world of 1960s America with the visual power of the then-ubiquitous rock-and-roll posters from San Francisco's Haight-Ashbury district.[1]

A native of Arkansas City, Kansas, Lovell lived in St. Louis on Delmar Boulevard in the heart of the Loop when she was making these prints—as is evident in the urban detail, notably the Tivoli Theatre sign visible in *Figure Group Series*.[2] *Delmar Summer Number 9* captures a more private moment with echoes of Alfred Hitchcock's classic film *Rear Window*. In May 1969, one of her prints was included in a juried exhibition at the Saint Louis Art Museum, *Mid-America 2*, but her promising career was cut short by her untimely death that same month at age thirty-four.[3]

— EW

Robert Motherwell

The elder statesman of the 1960s graphic boom, Robert Motherwell was one of the few Abstract Expressionists to also work extensively in print. His printmaking ventures were profoundly influenced by his concurrent interest in collage, which dominated much of his career. Motherwell's collages included various materials, such as wine labels, cigarette wrappers, letters, and even remnants of his own artwork.[1] As he began to work more frequently in printmaking, Motherwell experimented with ways of incorporating collage elements into his prints, often pasting actual hand-torn labels onto the paper. Working with Kenneth Tyler in the 1970s, Motherwell soon began using printed reproductions of the labels instead.[2]

Motherwell's use of printed collage elements allowed him to further experiment with the scale and aesthetic of his designs, as seen in his large-scale collage-like prints published by Tyler Graphics. These works, like *St. Michael III*, combined oversized images of cigarette labels and black gestural marks reminiscent of Motherwell's paintings.[3] This use of commercial imagery harkened back to his own collages, but also referenced earlier Cubist artists, such as Georges Braque and Pablo Picasso. At the same time, by incorporating elements of popular culture, his works also aligned with those of other contemporary painter-printmakers like Jasper Johns, Robert Rauschenberg, Andy Warhol, and Roy Lichtenstein.

— AY

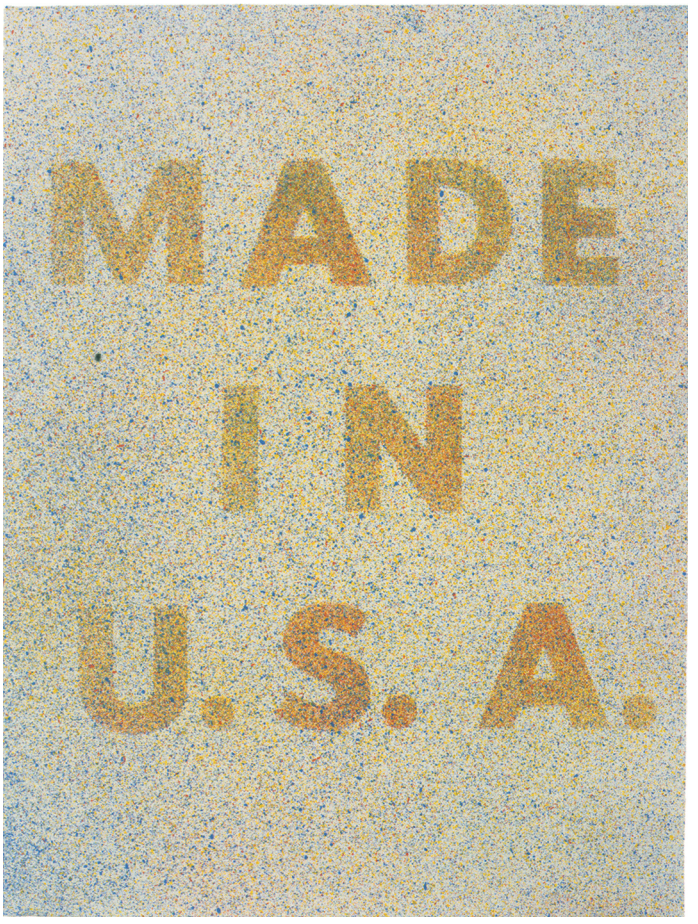
17
Robert Motherwell, 1915–1991
St. Michael III, 1979
lithograph and screenprint
published and printed by Tyler Graphics, Bedford Village, New York
edition: 99
41 1/2 × 31 1/2 in. (105.4 × 80 cm)
Gary J. Wuest

Ed Ruscha

Words found their way into Ed Ruscha's paintings and prints early in his career.[1] Like Bruce Nauman (cats. 62 and 98), the artist routinely engaged in associative wordplay, transforming language into images floating ethereally against minimal backdrops. *America, Her Best Product* is one of many word-prints made with Jean Milant of Cirrus Editions,[2] who welcomed novel approaches to lithography of the sort seen here. Using a spatter technique borrowed from commercial airbrushing, Ruscha conjured a dense field of liquid droplets from which the words "Made in U.S.A."—familiar from the country-of-origin labels found on everything from hubcap covers to cigarettes—seem to almost magically congeal into a hard-edged advertising typeface.[3]

The phrase also echoes *Made in California* (1971), another of Ruscha's Cirrus word-prints alluding to the now established California art scene that he and Milant each helped to evolve.[4] *America, Her Best Product* was in fact the product of an invitation to Ruscha from Lorillard Company—maker of Kent cigarettes—to contribute to a portfolio honoring the 1976 American bicentennial.[5] Asked by Lorillard to create a personal vision of independence, Ruscha quipped, "Somewhere there should be a stamp or impression . . . that America has made herself. And isn't she her best product?"[6]

— LMC



18
Ed Ruscha, born 1937
America, Her Best Product, from the portfolio
Spirit of Independence: Kent Bicentennial Portfolio, 1974
lithograph
published by Lorillard, New York
printed by Cirrus Editions, Los Angeles
edition: 125
31 5/16 × 23 1/2 in. (79.5 × 59.7 cm)
Saint Louis Art Museum,
Gift of Lorillard 52:1976.3

Ed Ruscha

In Ed Ruscha's book *Twentysix Gasoline Stations* (cat. 53), the Standard station he photographed while driving to Oklahoma is just another wayside stop recorded in the form of a banal, even careless, black-and-white snapshot.[1] By year's end, this same structure resurfaced—wholly transformed—in his oil painting *Standard Station, Amarillo, Texas*.[2] By projecting the station architecture along a strong diagonal that divides the pictorial space into crisply defined planes of bold color, Ruscha imbued it with a brash air of rapidly ascendant stardom that seemingly anticipated its now iconic status in his work.[3]

Ruscha was to return to this image time and again, producing numerous reiterations, including a sizable group of screenprints, among them *Mocha Standard*. Using a commercial printing process known as the "split-fountain" technique, Ruscha blended different inks to achieve the seductive modulations of tone that characterize the sky in these prints.[4] Here, for example, the horizon is a soft band of burnt orange that mellows into graduated shades of twilit brown overhead.[5] The reference to "mocha" in the title, evoking both chocolate and coffee in addition to a color, also indicates Ruscha's growing interest around this time in experimenting with organic substances—a project he first tackled that same year in the portfolio *Stains*, testing more than seventy different substances, from caviar and bourbon to human sperm.[6]

— LMC

19
Ed Ruscha, born 1937
Mocha Standard, 1969
screenprint
published by the artist
printed by Jean Milant and Daniel Socha, Los Angeles
edition: 100
25 13/16 × 40 3/16 in. (65.6 × 102.1 cm)
Saint Louis Art Museum,
Eliza McMillan Trust 99:1982

STANDARD

Robert Rauschenberg

Robert Rauschenberg's influence as an artist-activist ranks among his many contributions, whereby his art, such as the screenprint *Signs*, allowed him to negotiate, in print, some of the most pressing issues of the time. Already in 1965 and 1967, Rauschenberg had received commissions to do cover illustrations for both *Life* and *Time* magazines. A request to contribute a cover design for *Newsweek* followed in 1969, and Rauschenberg conceived *Signs*.

His tightly configured collage is unrelenting in its emotional punch, depicting four deceased or assassinated American icons—musician Janis Joplin, US Senator Robert F. Kennedy, President John F. Kennedy, and the Reverend Martin Luther King Jr.—along with soldiers in Vietnam, a bloody scene representing the 1967 Detroit riot, and astronaut Buzz Aldrin's euphoric moonwalk, among other charged moments of the 1960s. Moreover, on a personal register, Joplin had been Rauschenberg's friend; both the artist and King had received honorary degrees from Grinnell College, Iowa, in 1967; and President Kennedy's portrait had already figured prominently in several of his silkscreen paintings. In the end, *Newsweek* rejected the picture for publication, but Rauschenberg persisted, issuing the strident visual memorial as a screenprint through his gallerist, Leo Castelli.[1]

— GLW

20
Robert Rauschenberg, 1925–2008
Signs, 1970
screenprint
published by Castelli Graphics, New York
printed by Styria Studio, New York
edition: 250
42 7/8 × 34 in. (108.9 × 86.4 cm)
Saint Louis Art Museum, Gift of the Honorable and Mrs. Thomas F. Eagleton 311:1986

CONVOY FOLLOWING
R.R.

Barbara Kruger

Barbara Kruger is among several artists working in the 1980s who took a highly skeptical attitude toward the realm of images in which they operated. Known as the "Pictures" generation, these artists recognized the indomitable capacity of television, cinema, and print to deliver seductive visual messages and, in response, sought to undermine these powerful processes of image production and consumption through their own works.

Kruger knew the processes of commercial image-production intimately from the inside, so to speak, having worked for several years as a graphic designer in the art departments of major fashion and lifestyle magazines during the late 1960s, when normative gender definitions headed in new directions.[1] For Kruger, selecting the type font, vetting the photographs, positioning the graphics, and all other considerations for the printed page were the routine "serialized exercises with pictures and words" that she ultimately tapped to create her signature pieces incorporating appropriated images overlaid with text.[2] Kruger understood that a woman's idealized image—reduced to a generic figure on the pages of fashion magazines, on television, and in the media—was the "site of the stereotype."[3] "Untitled" (Use only as directed), which addresses ideas about the female body's purpose and utility, is among many works she created to challenge this condition.

— GLW

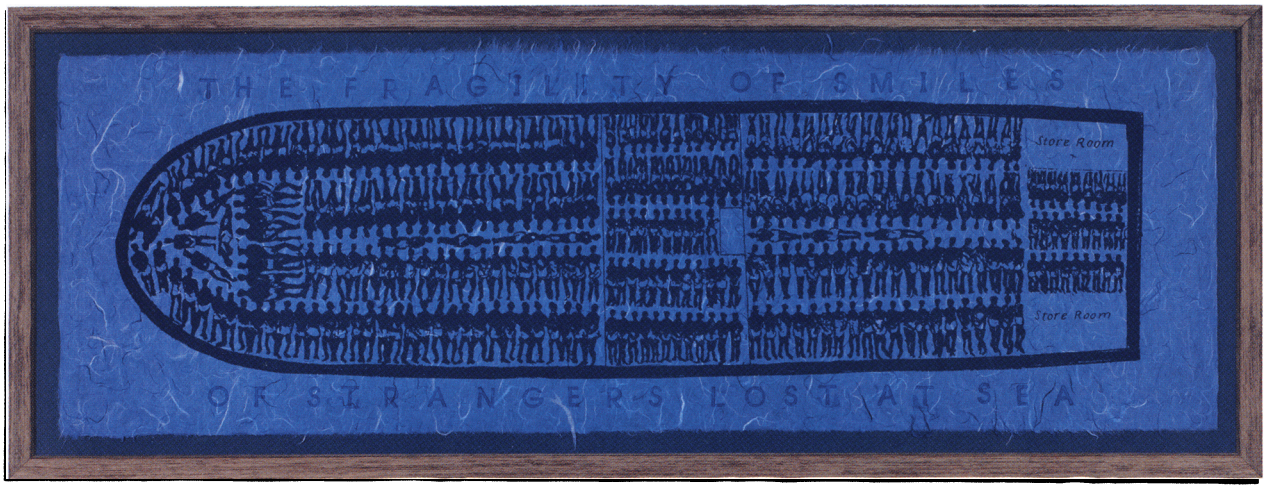
21
Barbara Kruger, born 1945
"Untitled" (Use only as directed), 1988
gelatin silver photograph with
screenprint, in artist's frame
framed: 77 3/8 × 50 7/8 × 1 3/4 in.
(196.5 × 129.2 × 4.4 cm)
Saint Louis Art Museum,
Funds provided by the Museum Purchase
Plan of the National Endowment for the
Arts, a federal agency 63:1989

Betye Saar

Betye Saar's image, a plan of the lower hold of a slave ship rhythmically and ruthlessly packed with human chattel, derives from an eighteenth-century abolitionist broadside depicting the *Brooks*, a notorious British transatlantic slave ship that carried up to 600 individuals per journey.[1] The diagram, originally published in 1788, revealed the barbaric conditions on the ships, and became a critical propaganda tool in support of abolition.[2] The image was reproduced many times over into the mid-nineteenth century, an example of that era's own graphic boom.

Saar recycles objects and images in her assemblages and installations, transforming everyday items and forgotten mementos into poetically charged statements.[3] Her 1972 shadowbox collage, *The Liberation of Aunt Jemima*, took the ubiquitous caricature of the black mammy (the figurehead for a pancake mix) and armed her with a rifle and an abstracted black fist, referencing the signature gesture of Black Power. Taking possession of a derogatory caricature, Saar repositioned the black woman's voice.[4] The "slaveship imprint," as Saar calls it—which is isolated in this uneditioned screenprint—appears repeatedly throughout Saar's assemblages and collages. It thus becomes an allegorical stand-in for the Middle Passage alluded to in her title, and the consequently difficult-to-trace ancestry of African Americans whose forebears arrived here as slaves.[5]

— EW



22
Betye Saar, born 1926
The Fragility of Smiles
(*of Strangers Lost at Sea*), 1998
screenprint and rubber stamp, in artist's frame
edition: unique variant
framed: 16 × 42 × 1 in. (40.6 × 106.7 × 2.5 cm)
Saint Louis Art Museum,
Museum Minority Artists Purchase Fund
28:1999

Annette Lemieux

Graphic forms of protest span virtually the entire history of printmaking in the West.[1] For *Left Right Left Right*, which was conceived in 1995 as a celebration of the power of demonstrations, Annette Lemieux appropriated ten images of raised fists, each of them belonging to a prominent late-twentieth-century individual, and had each one enlarged and printed three times to make up the full set of thirty panels.[2] Installed in a museum space, with no demonstrators and only the barest of clues tying the images to specific persons or events, this installation has the effect of a vaguely familiar protest march in suspension. The work not only addresses its viewers, but also invites them to enter in and participate.

Lemieux is a Conceptual artist who frequently uses existing photographs in her work, including images from photojournalism and film. Although she is not a prolific printmaker, she has nonetheless produced a handful of provocative print projects with political overtones.[3] *Left Right Left Right* was made at Washington University's Island Press, now operating within the Sam Fox School of Visual Arts and Design, an experimental press with a history of incorporating student participation into each project.

— EW

23
Annette Lemieux, born 1957
Left Right Left Right, 1995
thirty photolithographs mounted on boards with wooden sticks
published and printed by Island Press, St. Louis
edition: 3
overall: 107 in. × 12 ft. × 24 in. (271.8 × 365.8 × 61 cm)
Mildred Lane Kemper Art Museum, Washington University in St. Louis, Gift of Island Press (formerly the Washington University School of Art Collaborative Print Workshop), 1995

Jaune Quick-to-See Smith

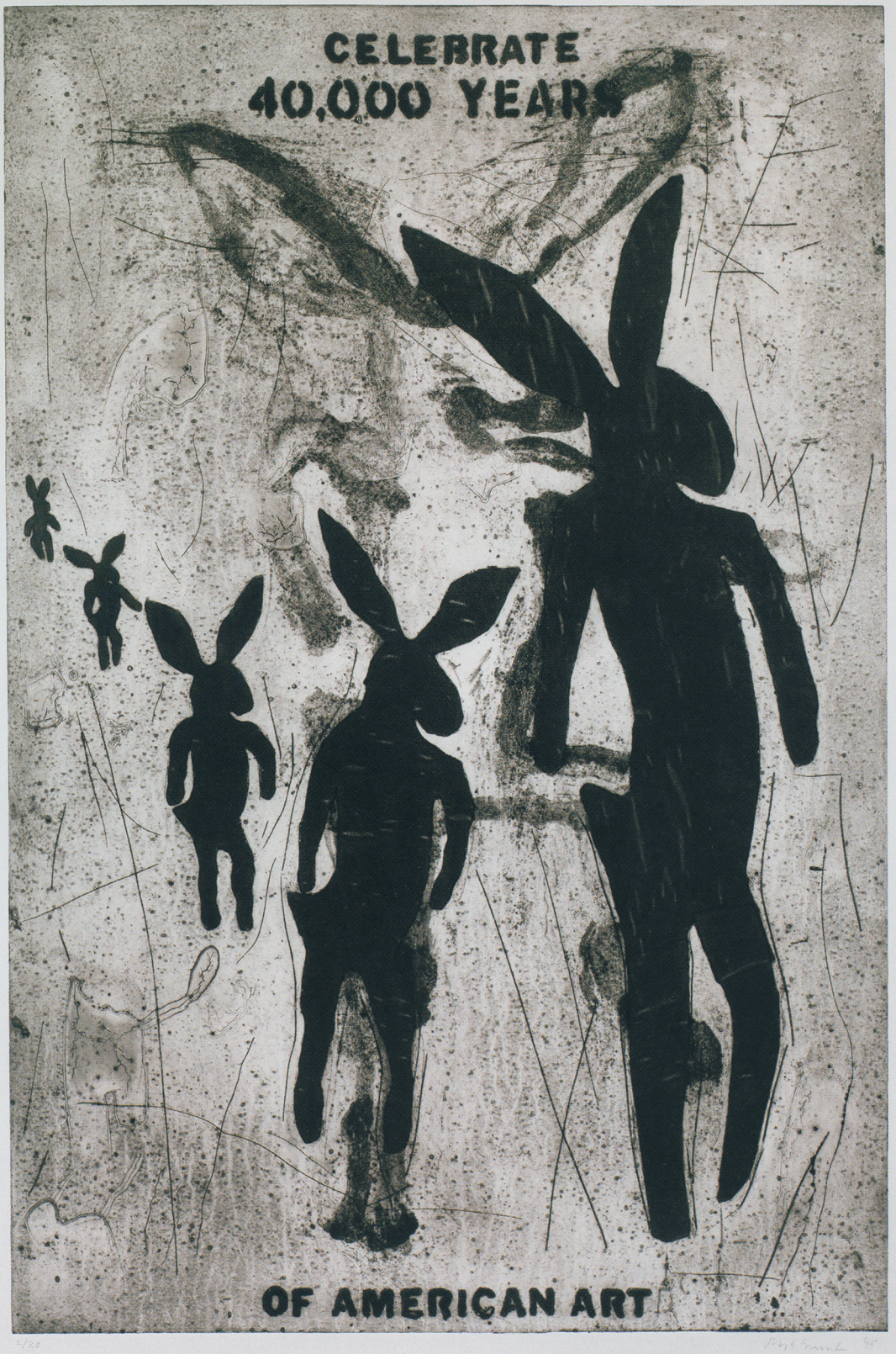
Bipedal rabbits march forward to deliver a message. Two lines of text, one at the top and one at the bottom, implore viewers to acknowledge the long history of art-making on this continent. The work claims that American art is 40,000 years old, an important corrective because the field of American art has typically focused on art made by East Coast colonists, other European immigrants, and their descendants.

The artist scratched, speckled, and informally marked the plate from which this print was made to resemble the exposed surface of a rock. With this treatment Jaune Quick-to-See Smith nods to her source: she borrowed the rabbit image from the Peterborough Petroglyphs site in Ontario, where ancient artists carved it near a panoply of human figures, animals, and mythic creatures engraved in a stone outcrop.[1]

She transforms the rabbit into an emblem of Native North American art. The artist noted that standing rabbits also appear in Japanese woodblock prints, children's books, and contemporary sculpture.[2] Rather than placing the art of indigenous peoples in opposition to that of Euro-American artists, Smith deploys an adaptable symbol to open considerations of contact, exchange, translation, and survival in art history.

— ABM

24
Jaune Quick-to-See Smith, enrolled Salish, Confederated Salish and Kootenai Nation, Montana, born 1940
Celebrate 40,000 Years of American Art, 1995
collagraph
published and printed by Island Press, St. Louis
edition: 20
78 3/16 × 53 1/2 in. (198.6 × 135.9 cm)
Mildred Lane Kemper Art Museum, Washington University in St. Louis, Gift of Island Press (formerly the Washington University School of Art Collaborative Print Workshop), 1995


CELEBRATE
40,000 YEARS
OF AMERICAN ART

Kerry James Marshall

A commercially printed graphic narrative, the first edition of Kerry James Marshall's *Rythm Mastr* was produced for the *Carnegie International* in 1999.[1] Although the comic-strip format of these examples marks a formal departure from his other work in painting, *Rythm Mastr* remains true to the artist's emphatic representation of black subjects and his interrogation of their absence or marginalization in museums and the art-historical canon.[2] Marshall transforms African art objects, removed from their original contexts and made static in the museum, into action figures.[3] Led by the drummer Rythm Mastr, Marshall's superheroes join forces with the story's young protagonists, Farell and Stasha, as they navigate conflicts in a sci-fi Chicago cityscape.

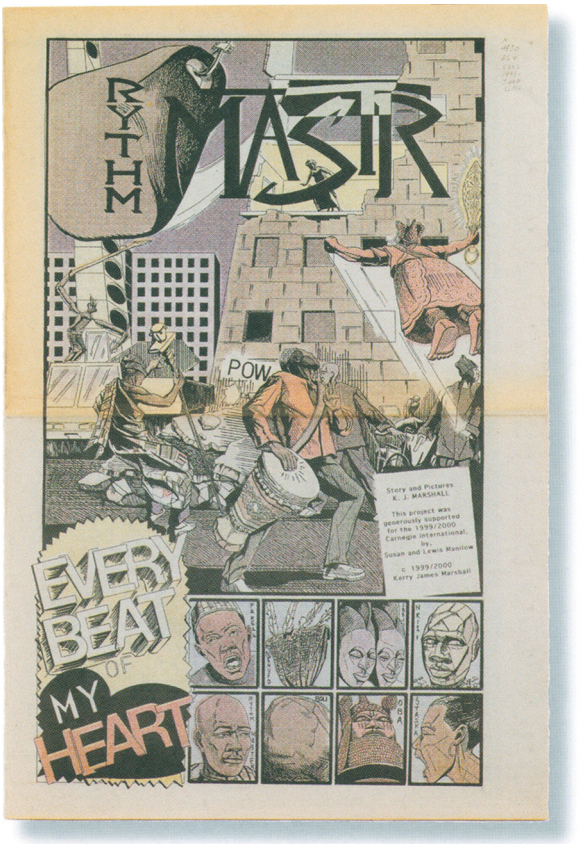
These superheroes reflect Marshall's deep engagement with black history, encompassing African cultures and black America for inspiration.[4] The characters draw broadly on notions of power evident in historical African art, and Marshall's names for them derive from these sources. Senufo, Boli, and Nkisi are based on west and central African power objects, implements of ritual specialists that derive their powers for healing, protection, and judgment from accumulations of organic and manmade materials considered to possess spiritual potency.[5] Oba is a divine Benin king come to life; and Ibeji embodies the powers of Shango, the Yoruba god of thunder.[6] Through *Rythm Mastr*, Marshall proposes a future in which African Americans embrace the legacies of African cultural patrimony in order to boldly forge ahead.[7]

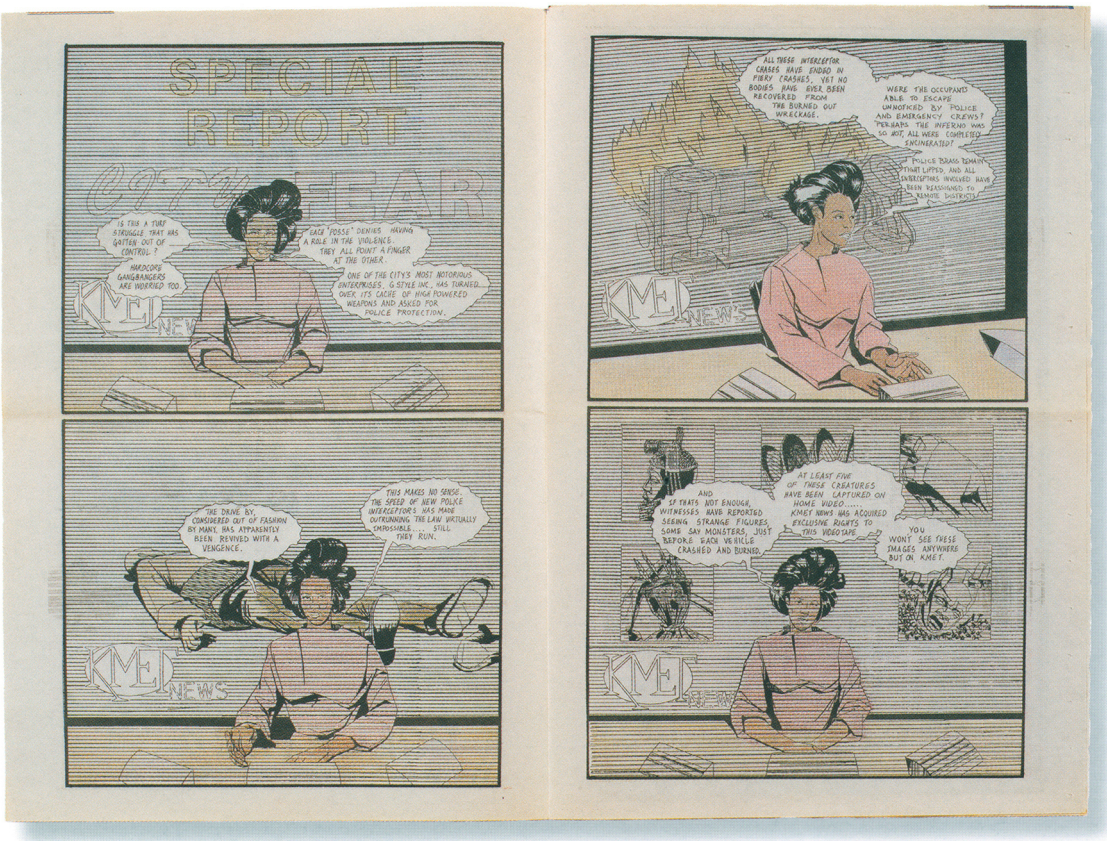
— NNB

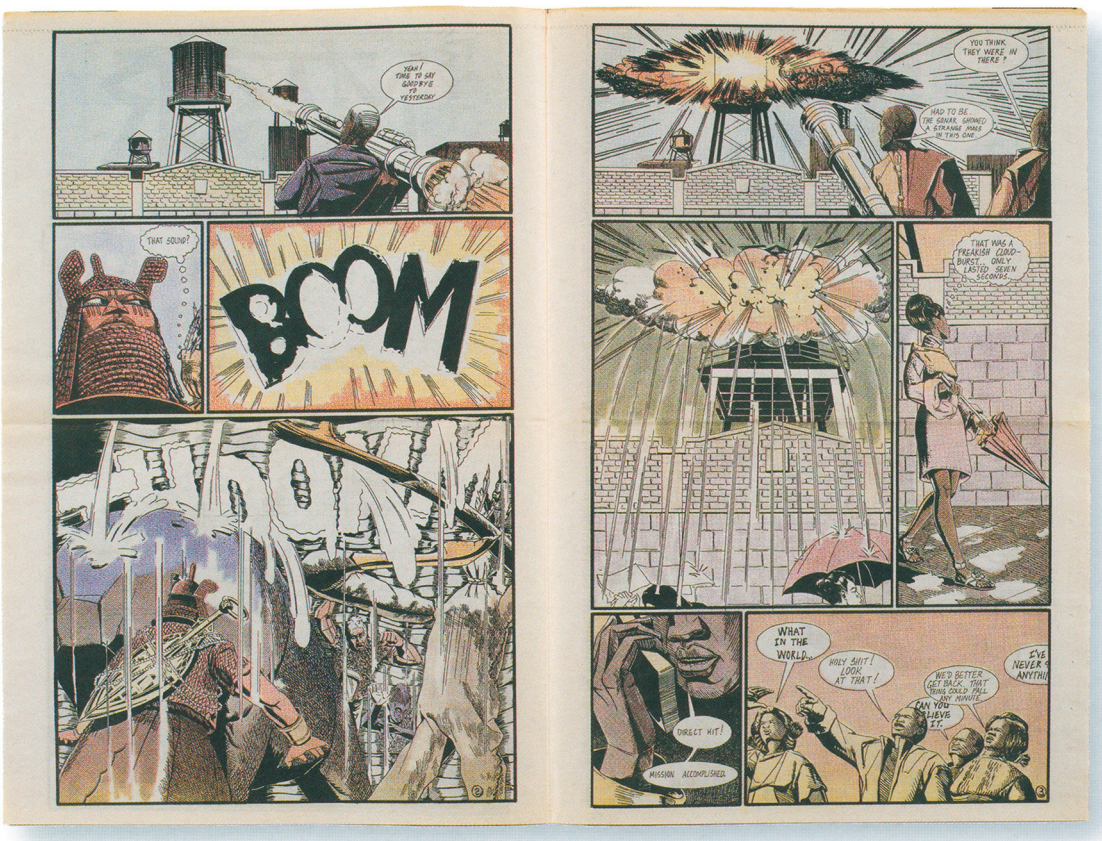
25
Kerry James Marshall, born 1955
Rythm Mastr, 1999
three artist's newspaper comics
published by Carnegie Museum of Art, Pittsburgh
each, closed: 16 15/16 × 11 3/8 in.
(43 × 28.9 cm)
Richardson Memorial Library,
Saint Louis Art Museum

this page:
Every Beat of My Heart

facing page:
Bulletin!
Tower of Power




SPECIAL REPORT
IS THIS A TURF STRUGGLE THAT HAS GOTTEN OUT OF CONTROL?
HARDCORE GANGBANGERS ARE INDERED TOO.
JACE "JOSSE" DENIES HAVING A ROLE IN THE VIOLENCE. THEY ALL POINT A FINGER AT THE OTHER.
ONE OF THE CITY'S MOST NOTORIOUS ENTERPRISES, G-STYLE INC. HAS TURNED OVER ITS CACHE OF HIGH POWERED WEAPONS AND ASKED FOR POLICE PROTECTION.
KME NEWS
ALL THESE INTERCEPTOR CRASHES HAVE ENDED IN FIERY CRASHES, YET NO BODIES HAVE EVER BEEN RECOVERED FROM THE BURNED OUT WRECKAGE.
WERE THE OCCUPANTS ABLE TO ESCAPE UNNOTICED BY POLICE AND EMERGENCY CREWS? PERHAPS THE INFERNO WAS SO HOT, ALL WERE CONSUMED ENGINEERED?
POLICE BRASS REMAIN TIGHT LIPPED, AND ALL INVESTIGATIONS INVOLVED HAVE BEEN REASSIGNED TO REMOTE DISTRICTS.
THE DRONE, BY, CONSIDERED OUT OF FASHION BY MANY, HAS APPARENTLY BEEN REVIVED WITH A VENGENCE.
THIS MAKES NO SENSE. THE SPEED OF NEW POLICE INTERCEPTORS HAS MADE OUTRUNNING THE LAW VIRTUALLY IMPOSSIBLE. STILL THEY RUN.
AND SO THAT'S NOT ENOUGH, WITNESSES HAVE REPORTED SEEING STRANGE FIGURES, SOME SAY MONSTERS, JUST BEFORE EACH VEHICLE CRASHED AND BURNED.
AT LEAST FIVE OF THESE CREATURES HAVE BEEN CAPTURED ON HOME VIDEO..... KMET NEWS HAS ACQUIRED EXCLUSIVE RIGHTS TO THIS VIDEOTAPE
YOU WON'T SEE THESE IMAGES ANYWHERE BUT ON KMET.


YOU! TIME TO SAY GOODBYE TO YESTERDAY
THAT SOUND?
BOOM
YOU THINK THEY WERE IN THERE?
HAD TO BE. THE SMARK GRINED A STRANGE MAKE IT THIS ONE
THAT WAS A FREAKISH CLOUD-BURST. ONLY LASTED SEVEN SECONDS.
DIRECT HIT!
MISSION ACCOMPLISHED.
WHAT IN THE WORLD...
HOLY SHIT! LOOK AT THAT!
WE'D BETTER GET BACK. THAT THING COULD FALL ANY MINUTE
CAN YOU BELIEVE IT?
I'VE NEVER SEEN ANYTHING

The Publishers

Robert Rauschenberg

In the early spring of 1962, artist Robert Rauschenberg and Tatyana Grosman (1904–1982), founder of Universal Limited Art Editions (ULAE), established a collaboration that would have profound repercussions on both partners, not only for Rauschenberg's evolving approach to painting but also in Grosman's ambitions to establish a new, elevated status for lithography in contemporary art. Robert Rauschenberg began to make prints at ULAE during a particularly animated moment in his practice, marked by his move away from his *Combine* series toward so-called silkscreen paintings driven, in part, by the logic of printmaking.

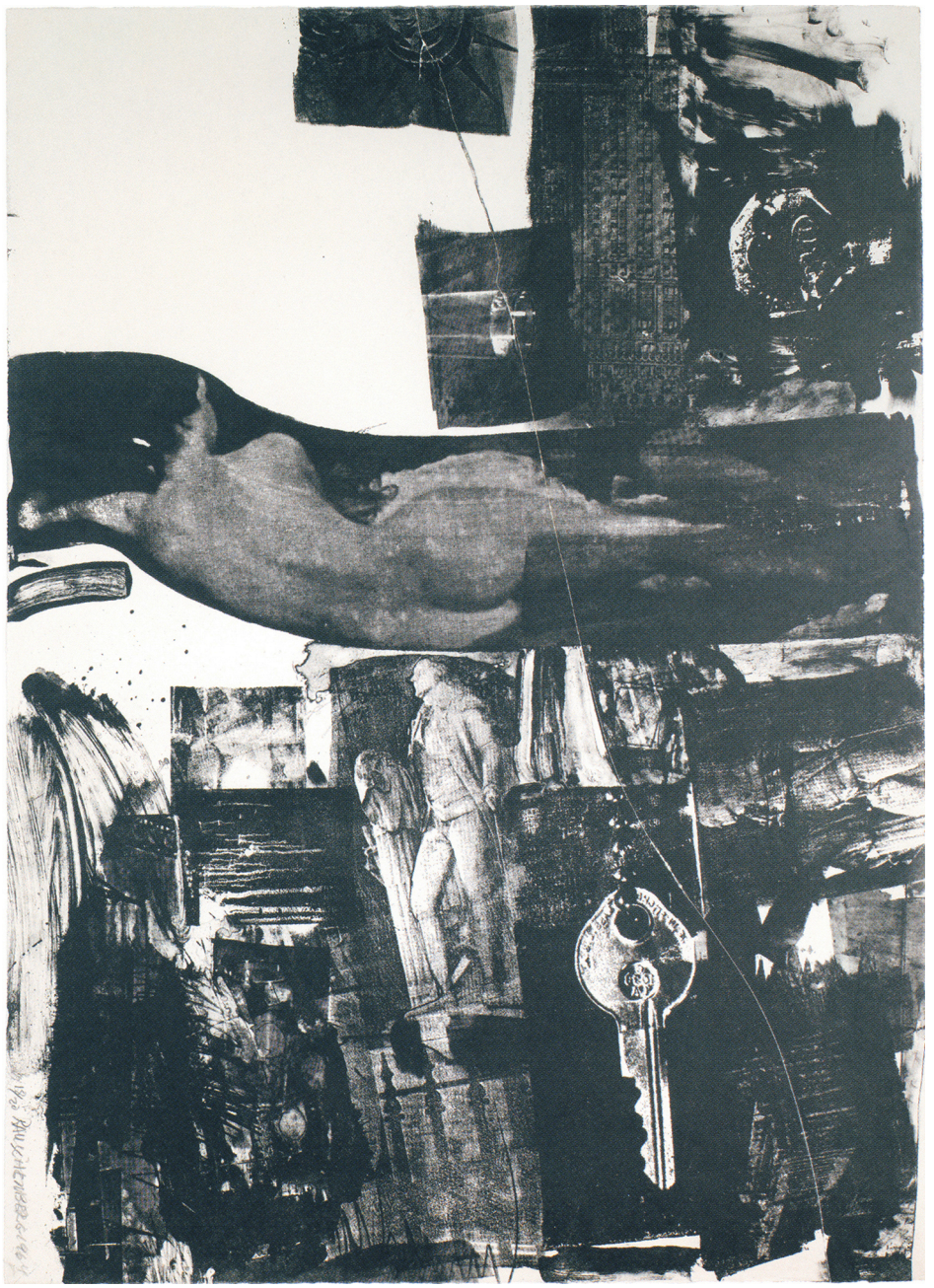
Lithographs, such as *License* and *Breakthrough I*, produced during these first years at ULAE contributed immensely to his discovery of procedures to manipulate and replicate found printed materials, which he considered a "palette with infinite possibilities of color, shape, content and scale" equal to paint and objects.[1] For *License*, Rauschenberg inked discarded photoengraving plates he recovered from the *New York Times* to transfer the images to the lithography stone, while for *Breakthrough I*, he used silkscreens for the task. Ultimately, the combined developments at both the artist's New York studio and ULAE's suburban workshop provoked Rauschenberg's gallerist Leo Castelli to report to Grosman with incredulous delight, "You won't believe it. Rauschenberg is lithographing canvas."[2]

— GLW

26
Robert Rauschenberg, 1925–2008
License, 1962
lithograph
published and printed by
Universal Limited Art Editions,
West Islip, New York
edition: 16
41 1/8 × 29 3/8 in. (104.5 × 74.6 cm)
Saint Louis Art Museum,
Gift of Richard K. Weil 142:1973

9/16 RAUSCHENBERG 1962

Robert Rauschenberg



27
Robert Rauschenberg, 1925–2008
Breakthrough I, 1964
lithograph
published and printed by Universal Limited Art Editions,
West Islip, New York
edition: 20
41 1/4 × 29 5/8 in. (104.8 × 75.2 cm)
Saint Louis Art Museum, Gift of Richard K. Weil 141:1973

Lee Bontecou

In the early 1960s, Lee Bontecou began making the "crater constructions" that became her signature works. Inspired by trends in European abstraction, she made these unusual sculptures featuring mysterious ovoid cavities by stretching canvas and other found materials over boxy wire frames.[1] At Tatyana Grosman's Universal Limited Art Editions (ULAE), Bontecou first translated the imagery of these crater constructions into a group of lithographs printed on everything from muslin to brown wrapping paper.[2]

After ULAE acquired an intaglio press in 1967, Bontecou then produced a small selection of mesmerizing etchings, also inspired by the crater constructions; the medium's sculptural qualities evidently held more appeal for her than lithography.[3] Made with the assistance of master printer Donn Steward, *Etching One* evinces a palpable sense of texture and dimension.[4] Steward's expertise with aquatint helped Bontecou create grainy tones that seem to orbit a black hole, like rings of cosmic debris. The luxurious handmade paper used for this etching further contributes to its sculpted aesthetic, including the gleaming, uninked ridge that forms the innermost ring encircling the central void. Grosman, a famously discerning connoisseur of fine papers, had bought the paper years earlier in France, and only now decided to use it.[5]

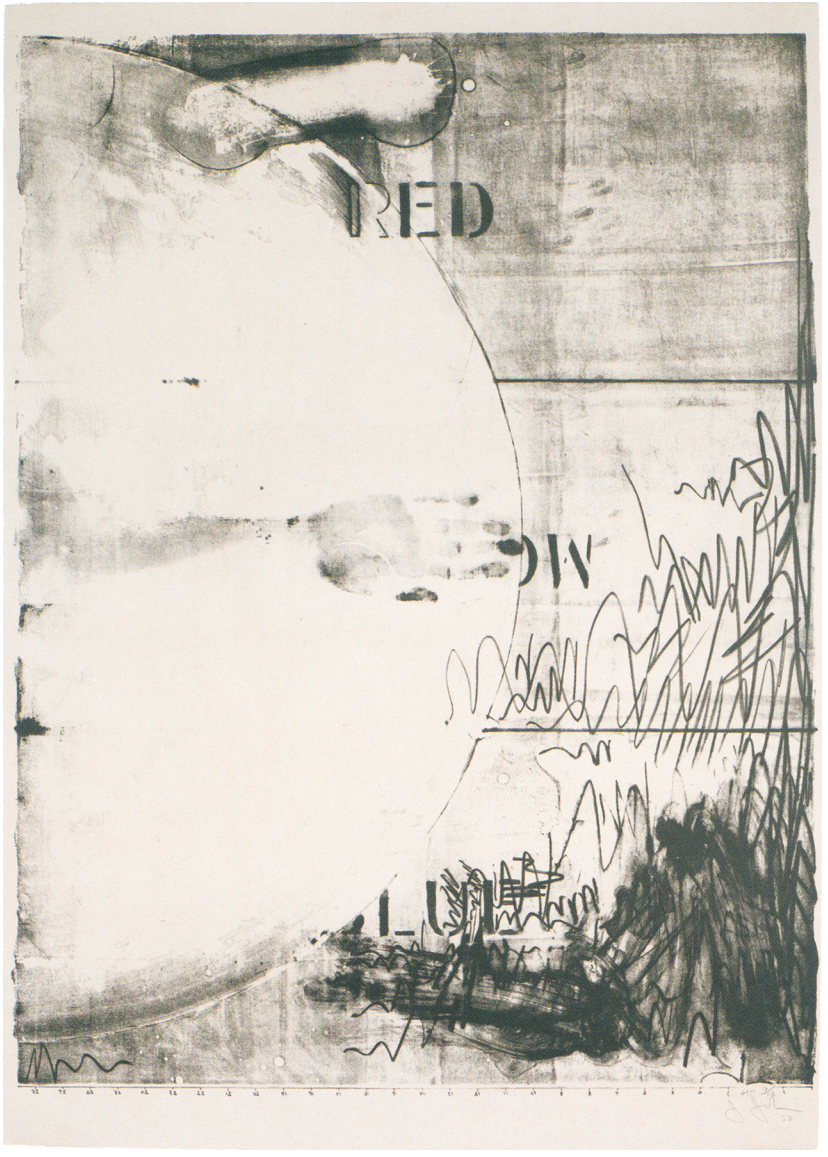
— LMC

28
Lee Bontecou, born 1931
Etching One, 1967
etching and aquatint
published and printed by
Universal Limited Art Editions,
West Islip, New York
edition: 35
irregular: 25 1/4 × 19 1/2 in. (64.1 × 49.5 cm)
Saint Louis Art Museum,
Funds given by James R. and Mary B. Moog
and Paul Taylor through the Art Enrichment Fund
7:2007

Jasper Johns

In August 1960, Tatyana Grosman, founder of Universal Limited Art Editions (ULAE), invited Jasper Johns to make lithographs, expressing a strong desire "to stimulate your interest in working lithography on stone. Your work would lend itself beautifully to this medium."[1] He accepted, and the rest is history, *Hatteras* and *Decoy* being key examples from the stream of prints resulting from this fertile collaboration.

The title *Hatteras* comes from a poem by Hart Crane, and in the early 1960s Johns had a studio not far from Cape Hatteras, North Carolina. Yet in his work such references are never literal. The imprint of his own body—visible here in his arm marking the radius of a half circle—and the stenciled fragmentary color names "red," "yellow," "blue" were new to his work, but soon became staples in Johns's visual vocabulary.[2] *Decoy,*



29
Jasper Johns, born 1930
Hatteras, 1963
lithograph
published and printed by
Universal Limited Art Editions,
West Islip, New York
edition: 30
41 1/2 × 29 9/16 in. (105.4 × 75.1 cm)
Saint Louis Art Museum,
Gift of Richard K. Weil
140:1973

30
Decoy, 1971
lithograph
published and printed by
Universal Limited Art Editions,
West Islip, New York
edition: 55
41 3/8 × 29 5/8 in. (105.1 × 75.2 cm)
Saint Louis Art Museum,
Gift of Mr. and Mrs. Richard T. Fisher
249:1977

the first print he made before its related painting, came to fruition after ULAE acquired an offset press, enabling artist and printer to work more quickly and fluidly with lighter, more portable metal plates.[3] Johns was the first artist to use ULAE's hand-fed offset press, which conveniently avoids image reversal, making the artist's experience with the process more direct.

— EW

Roy Lichtenstein

31
Roy Lichtenstein, 1923–1997
Crying Girl, 1963
offset lithograph
published by Leo Castelli Gallery, New York
printed by Colorcraft, New York
18 × 24 in. (45.7 × 61 cm)
Mildred Lane Kemper Art Museum,
Washington University in St. Louis,
Gift of Joseph L. Tucker, 1965

32
Foot and Hand, 1964
offset lithograph
published by Leo Castelli Gallery, New York
edition: 300
17 1/4 × 21 1/2 in. (43.8 × 54.6 cm)
Mildred Lane Kemper Art Museum,
Washington University in St. Louis,
Gift of Joseph L. Tucker, 1965

Legendary art dealer Leo Castelli (1907–1999) produced editions as an effective tool to promote his artists. Roy Lichtenstein, who began showing at Castelli's gallery in 1962, devised numerous compositions specifically to be printed as offset lithographs. These were often issued as announcement mailers or take-away items during the exhibitions.[1] These two prints, which were part of the gallery's publishing venture, are certainly inviting and memorable alternatives to a simple price list as a means to keep Lichtenstein's impactful images on the minds of potential collectors. Also, for gallery visitors with an appetite beyond their means, these multiples offered an attainable sample of the artist's latest work to enjoy and add to their collection, and demonstrate they were "in the know" about contemporary art's latest tendencies.

Like his work in other mediums, *Crying Girl* and *Foot and Hand* derive from comic-book imagery, which came to define Lichtenstein's contribution to the emergence of Pop idioms. Here, he isolates moments of high emotion and conflict, amplifying the artificial melodrama of the cartoon adventures by boldly articulating the form's mechanical colors and Ben-Day dots. Ultimately, these gallery handouts proved very popular and became a tradition at Castelli.

— GLW

Josef Albers

With the series *White Line Squares*, the young master printer Kenneth Tyler (born 1931) and the eminent artist and educator Josef Albers (then aged seventy-eight) developed a relationship that ultimately secured the reputation of Tyler's Gemini G.E.L. workshop. Four years earlier, Albers had been invited to the Tamarind Lithography Workshop in Los Angeles, and there he met Tyler, whose abilities impressed him.[1] Tyler credits Albers for encouraging him to go out on his own, and when he established Gemini G.E.L. in 1966, with partners Sidney Felsen (born 1924) and Stanley Grinstein (1927–2014), he reached out to Albers.[2]

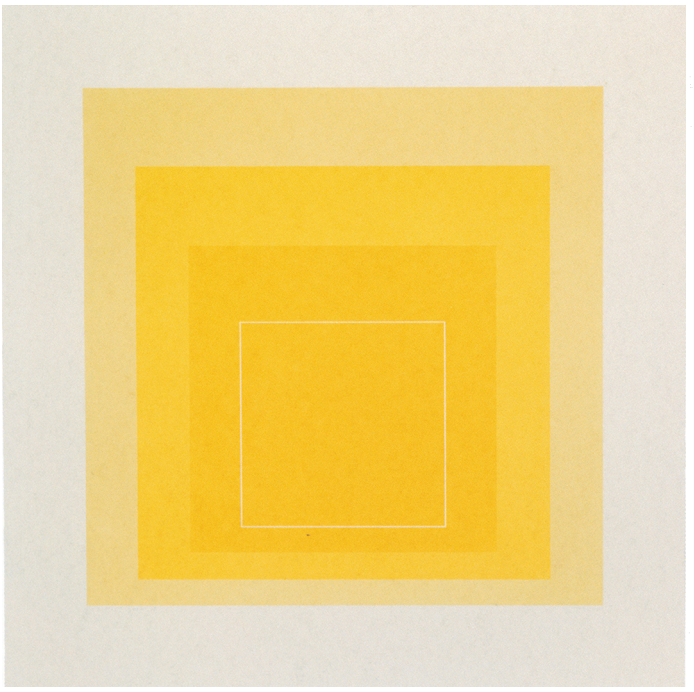
Published in 1966, Albers's *White Line Squares* was Gemini's first major production. This group of lithographs continued the artist's relentless investigation of color, also articulated in his *Homage to the Square* sequences. At Gemini, Albers retained the concentric squares of varying hue and attempted something new by dividing a field of one color with a thin white line—actually the white of the paper—to create the illusion of two colors. Meticulous precision was required during the proofing and printing of the series—particularly to match Albers's exacting color choices in lithography inks and to retain perfect registration.[3] Tyler met the challenge through careful orchestration of materials and machinery, establishing an ongoing reputation for technical mastery.

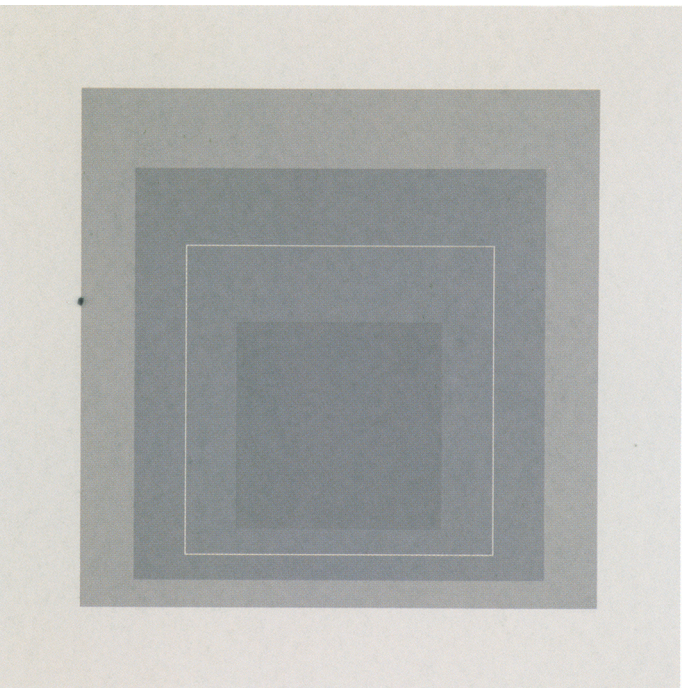
— GLW

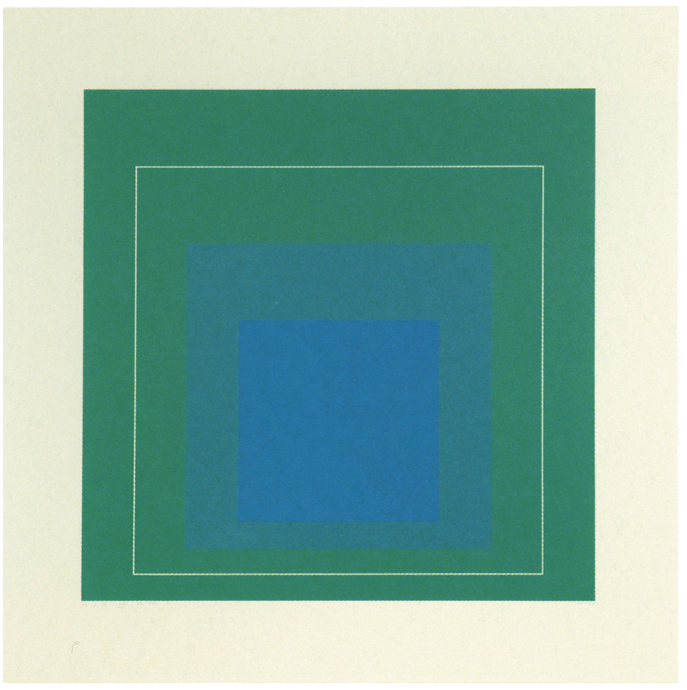
33
Josef Albers, born Germany, 1888–1976
White Line Squares, 1966
eight lithographs
published and printed by Gemini G.E.L.,
Los Angeles
edition: 125
each: 20 3/4 × 20 3/4 in. (52.7 × 52.7 cm)
Saint Louis Art Museum, The Sidney S.
and Sadie Cohen Print Purchase Fund
15:1967.1-.8

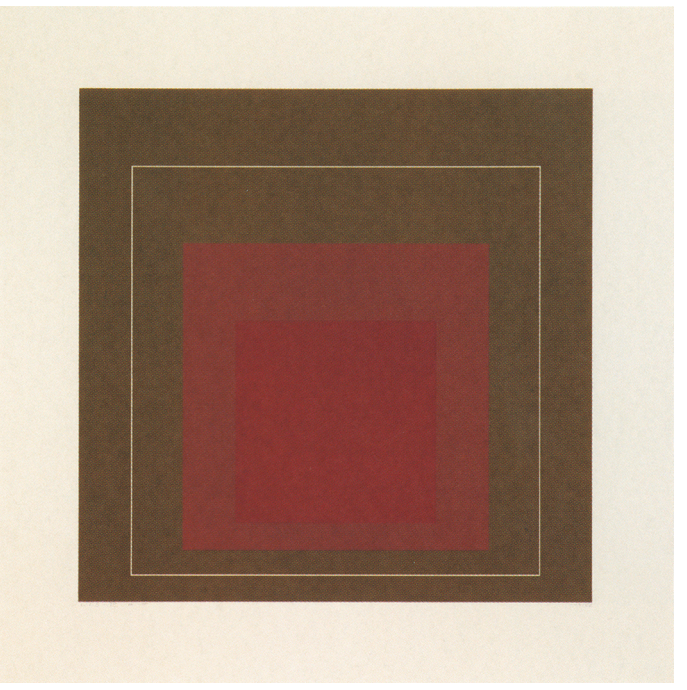
facing page:
White Line Square: Three Shades of Yellow
White Line Square: Three Shades of Grey
White Line Square: One Shade of Green, Two Shades of Blue
White Line Square: One Shade of Brown, Two Shades of Red

following page:
White Line Square: Three Shades of Grey
White Line Square: Two Shades of Orange, One Shade of Red Orange
White Line Square: One Shade of Grey, Two Shades of Yellow Green
White Line Square: Two Shades of Grey, One Shade of Black

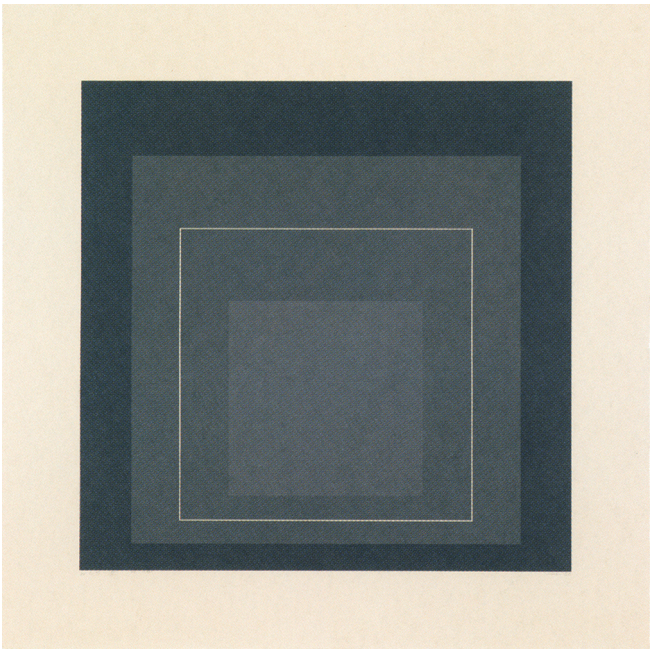


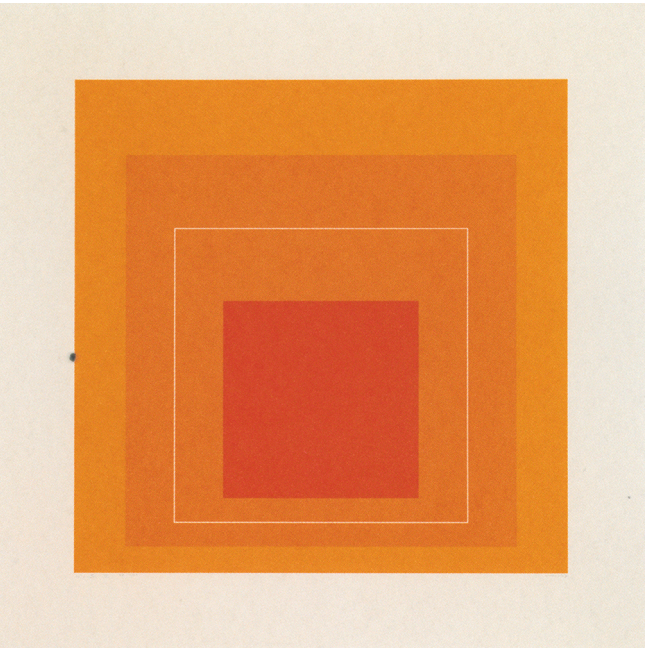


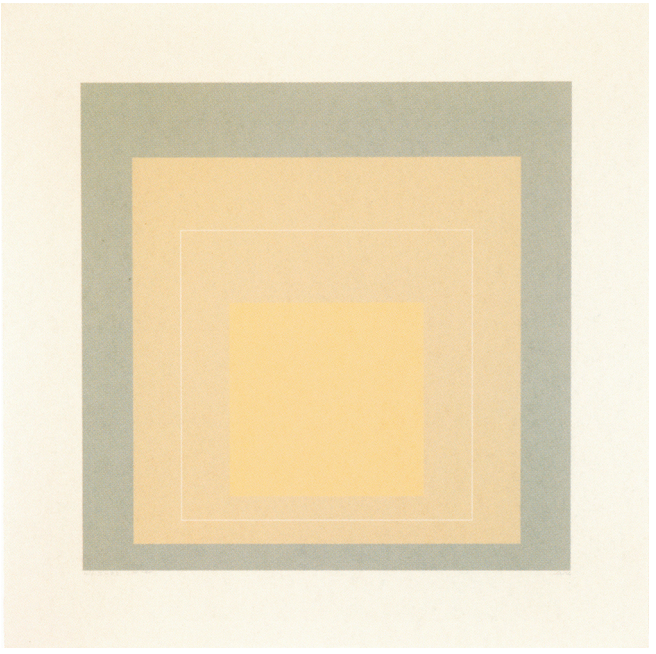


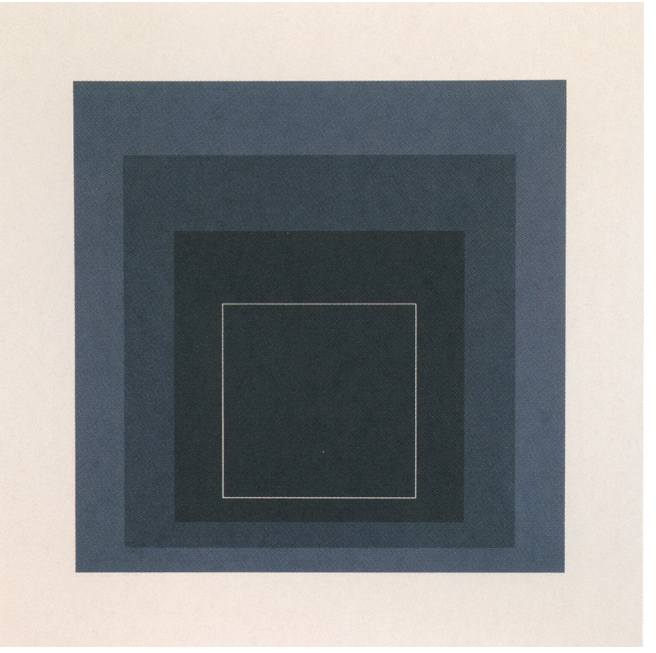


Josef Albers







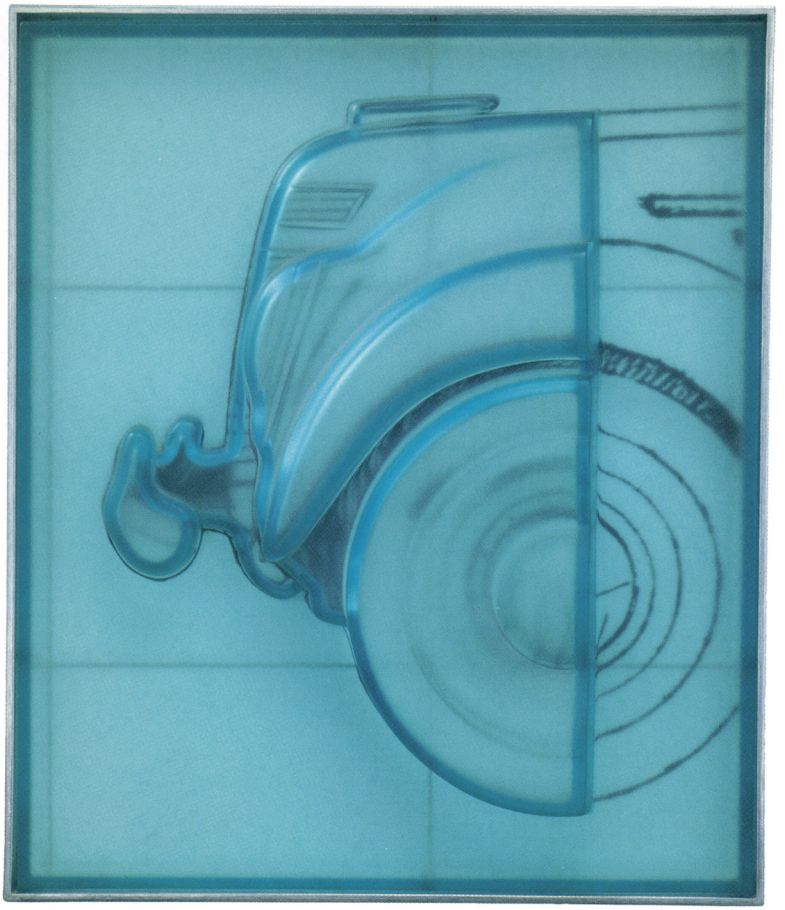


Claes Oldenburg

When describing Los Angeles, home of the print workshop and publisher Gemini G.E.L., Claes Oldenburg stated, "LA is many things and many things to many people. To me it is the paradise of industrialism."[1] In fact, for the artist's first collaboration with Gemini, he immediately engaged with the city's haven of technical resources—which had blossomed since the end of World War II—to continue his meditation on a particular subject, Chrysler's Airflow automobile.

The streamlined model had been groundbreaking during the 1930s for its aerodynamic design, yet failed terribly with American consumers, and it inspired Oldenburg to create multiples, as well as unique "soft" sculptures, focusing on the car's components. He enlisted Gemini to produce the multiples and played up the car's curvaceous body. Reinterpreting the metallic exterior, the project, he stated, would be "clear in color, transparent like a swimming pool but of a consistency like flesh."[2] Polymer science would fulfill this wish to create these seductive visual and tactile effects, so Gemini enlisted the Southern California plastics industry to develop appropriate materials and manufacturing techniques. Ultimately, Oldenburg's project took several years to realize, and in the process, Gemini forged new avenues for collaboration in art and technology.

— GLW



34
Claes Oldenburg, born Sweden, 1929
Profile Airflow–Test Mold, Front End, 1972
cast-polyurethane relief over screenprinted Plexiglas, in aluminum frame
published, printed, and fabricated by Gemini G.E.L., Los Angeles
edition: 50
framed: 19 × 16 × 4 in.
(48.3 × 40.6 × 10.2 cm)
Promised gift of Dr. William Merwin

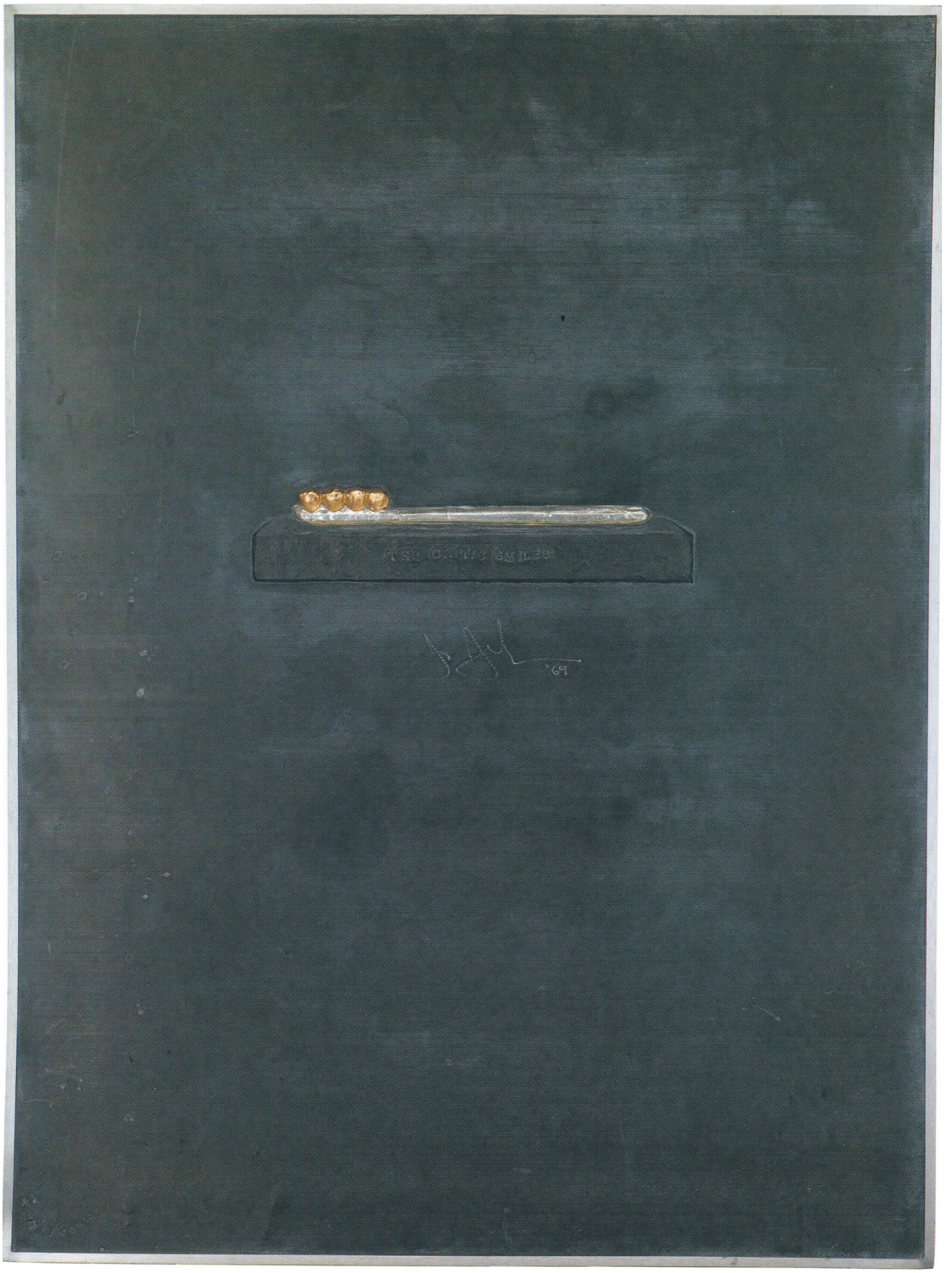
Jasper Johns

After making prints for several years exclusively with Universal Limited Art Editions (ULAE), in 1968 Jasper Johns accepted an invitation to work with the three-year-old Gemini G.E.L. in Los Angeles. A comparison of the work he produced at the two workshops demonstrates what a difference the collaborator makes. The ULAE printshop, spearheaded by Tatyana Grosman, was conceived on a traditional European model of lithography as a fine-art enterprise. This is not to say that her artists didn't break boundaries—indeed her printers helped them to do it—but the primary aim was not to redefine the medium. The atmosphere at Gemini, on the other hand, was bent on providing artists with the technical resources to create editioned works that could compete with, and be taken as seriously as, paintings.

That expanded to sculpture, too, as demonstrated by Johns's lead reliefs. Gemini's production process, which began with Johns's wax models, included an industrial step: they did the actual stamping of the lead at a nearby factory, renting time on a Hoe hydraulic embossing press.[1] *The Critic Smiles* has a more distinctly Surrealistic bent than most of Johns's other work, where we are accustomed to encountering such objects of daily life: in an unexpected and unnerving role reversal, teeth have taken the place of bristles.[2]

— EW

35
Jasper Johns, born 1930
The Critic Smiles, 1969
lead relief with cast gold crown and tin leaf, in aluminum frame
published and fabricated by Gemini G.E.L., Los Angeles
edition: 60
framed: 23 1/4 × 17 1/4 × 1 1/2 in. (59.1 × 43.8 × 3.8 cm)
Promised gift of Dr. William Merwin



Fritz Scholder

Fritz Scholder's *American Indian No. 4* depicts a man wearing a feather in his long hair, holding a tomahawk, and wrapped in an American flag. *American Landscape* (*Second State*) portrays the Battle of Greasy Grass (Little Bighorn, June 25–26, 1876) with horses, soldiers, and warriors swirling around a tiny figure, US Army Lt. Col. George Custer. The works present contradictory scenes. One seems to show rapprochement between the federal government and indigenous peoples, while the other depicts violent conflict. These prints provide powerful alternates to the highly conventionalized representation of Native figures in mid-twentieth-century American visual culture.

From 1967 to 1980, Scholder rendered the psychological states of Native subjects in distorted figures, dramatic colors, and expressionistic mark-making with his "Indians" series. His goal was to depict his subjects as "real, not red," closing the gap between popular images and lived experiences of indigenous peoples.[1] By telegraphing his subjects' interior lives, Scholder set the course for late-twentieth-century Native American art.

— ABM

36
Fritz Scholder, Luiseño, 1937–2005
American Indian No. 4, 1972
lithograph
published and printed by Tamarind Institute, Albuquerque
edition: 100
30 1/4 × 22 1/8 in. (76.8 × 56.2 cm)
Mildred Lane Kemper Art Museum,
Washington University in St. Louis,
Gift of Wanda and Thomas Taylor, 1982

37
American Landscape (*Second State*), 1976
lithograph
published and printed by Tamarind Institute, Albuquerque
edition: 75
22 5/8 × 30 1/8 in. (57.5 × 76.5 cm)
Saint Louis Art Museum, Gift of Claire and Richard Marx
201:1992

Richard Artschwager

A first for both publisher and artist, *Locations* inaugurated Brooke Alexander's publishing endeavor and introduced the concept of multiples into Richard Artschwager's practice. Alexander initially gained exposure to printmaking when he was assigned to the print inventory at Marlborough Gallery in New York. He soon noticed that projects suffered from a lack of creative dialogue with the artists and thus appeared rather homogenous.[1] In 1968 he initiated his own publishing project, to enable artists engaged in the day's discourses to produce in a wide range of formats.[2]

Artschwager had recently impressed critics, fellow artists, and Alexander with his installation of one hundred of what he called "blps"—his oblong forms of varying size and material—throughout the Whitney Museum of American Art. The shapes, which Artschwager had begun making the year before, simultaneously appeared in New York's public spaces, where the artist and his friends spray-painted versions in various locations.[3] It was an exciting new form of site intervention relying on seriality, distribution, and participation. Both Alexander and Artschwager recognized how the multiple could benefit the development of "blps," and so their collaboration began. Artschwager recognized the essence of *Locations* when he compared the series to a "tool kit . . . that can enable one to 'do.'"[4]

— GLW

38
Richard Artschwager, 1923–2013
Locations, 1969
five multiples with container
published by Brooke Alexander, New York and Castelli Graphics, New York
fabricated by the artist and the publishers, New York
edition: 90
Saint Louis Art Museum, Gift of Brooke Alexander
59:1971.1-.6

clockwise from center top:

Sculpture / Container
Formica on wood and screenprint on Plexiglas
15 × 10 3/4 × 4 7/8 in. (38.1 × 27.3 × 12.4 cm)

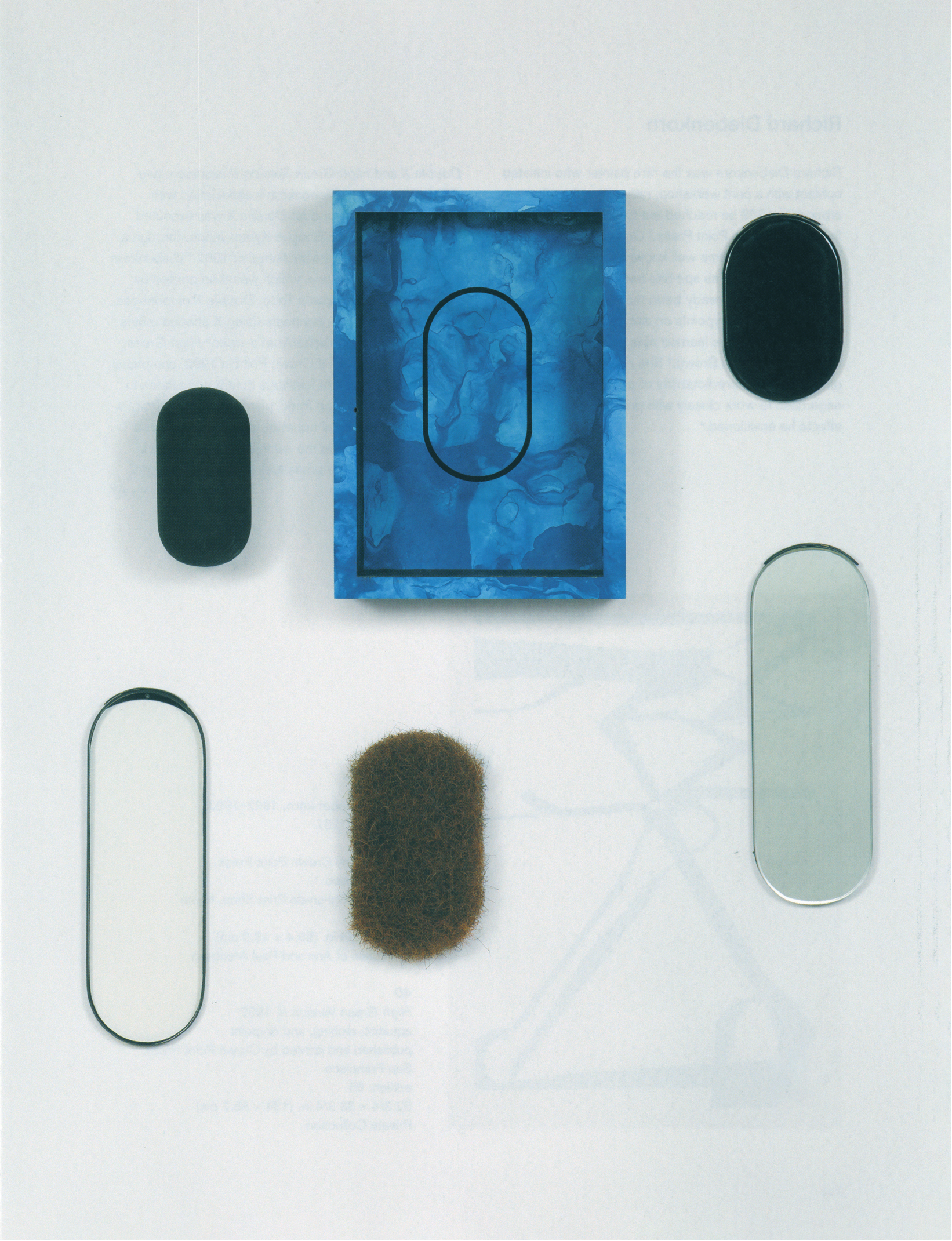
Black Blp
Plexiglas
irregular: 7 × 4 1/2 × 3/4 in. (17.8 × 11.4 × 1.9 cm)

Mirror Blp
mirror with plastic
irregular: 13 1/2 × 4 5/8 × 3/4 in. (34.3 × 11.7 × 1.9 cm)

Hair Blp
rubberized horsehair with Formica
irregular: 8 3/4 × 5 × 2 1/8 in. (22.2 × 12.7 × 5.4 cm)

Clear Blp
painted Plexiglas
irregular: 13 1/2 × 4 5/8 × 3/4 in. (34.3 × 11.7 × 1.9 cm)

Space Knob
painted wood
height: 6 3/4 in. (17.1 cm), diameter: 3 3/8 in. (8.6 cm)

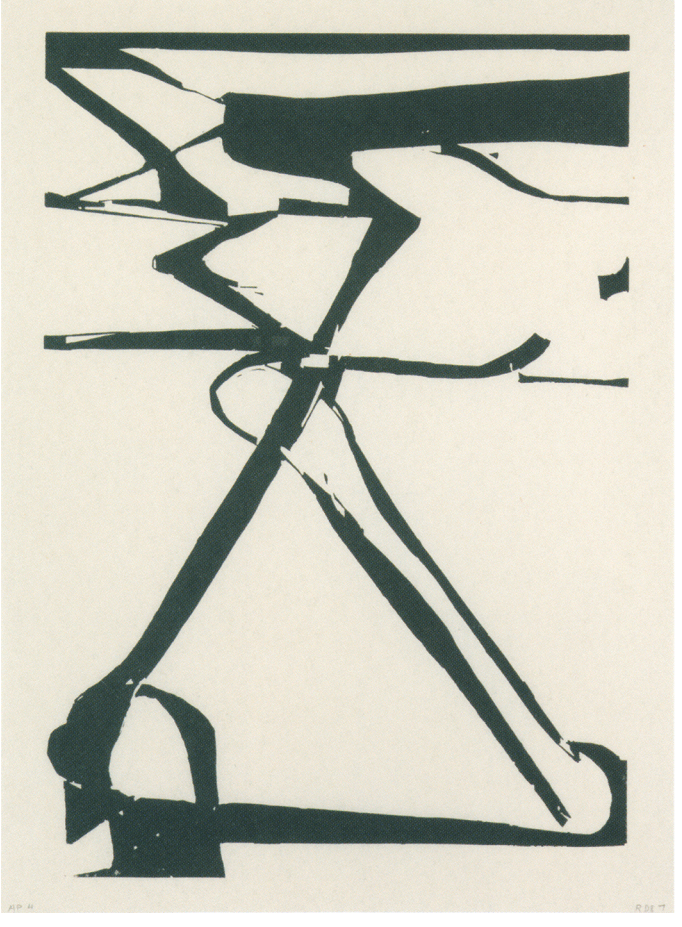


Richard Diebenkorn

Richard Diebenkorn was the rare painter who initiated contact with a print workshop, rather than the other way around. In 1962 he reached out to Kathan Brown, the founder of Crown Point Press.[1] Crown Point specialized in intaglio and became well known for such "radical" etching techniques as spit-bite and sugar-lift aquatint.[2] Diebenkorn had already been making prints since 1948—including drypoints on zinc plates that he kept in his studio—but he learned these more sophisticated techniques through Brown.[3] She recounts Diebenkorn's delight at the unpredictability of printmaking and his eagerness to work closely with printers to achieve the effects he envisioned.[4]

Double X and *High Green Version II* represent two different periods in Diebenkorn's association with Crown Point. The woodcut *Double X* was executed at the Shi-un-do Print Shop in Kyoto, Japan, through a program Crown Point established in 1982.[5] Diebenkorn himself carved the block, which was then printed by the master printer Tadashi Todo. *Double X* emphasizes stark black-and-white contrasts using X-shaped motifs, a common theme in Diebenkorn's work.[6] *High Green*, from his final session at Crown Point in 1992, comprises geometric expanses of luminous colors and relates to his well-known "Ocean Park" paintings. Crown Point's specialization in tonal aquatint techniques allowed Diebenkorn to achieve the same coloristic effects in his prints, making the press well suited for his work.[7]

— AY



39
Richard Diebenkorn, 1922–1993
Double X, 1987
woodcut
published by Crown Point Press,
San Francisco
printed by Shi-un-do Print Shop, Kyoto
edition: 50
23 × 17 1/4 in. (58.4 × 43.8 cm)
Collection of Ann and Paul Arenberg

40
High Green Version II, 1992
aquatint, etching, and drypoint
published and printed by Crown Point Press,
San Francisco
edition: 65
52 3/4 × 33 3/4 in. (134 × 85.7 cm)
Private Collection

Ellen Gallagher

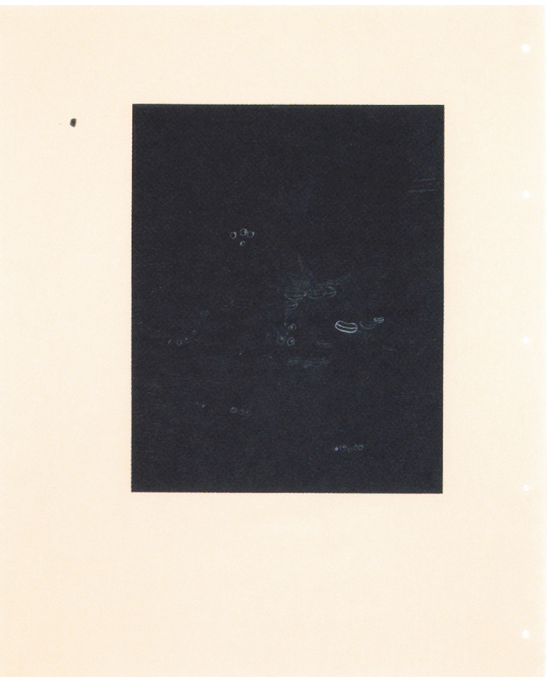
Ellen Gallagher published her first print in 1997 and swiftly engaged in projects that now represent the medium's most technically adventurous accomplishments of the past twenty years (see cat. 104).[1] The LeRoy Neiman Center for Print Studies at Columbia University in New York City, an early and fertile site for Gallagher's printmaking efforts, is committed to challenging established conventions, enhanced by dialogue in an academic setting.

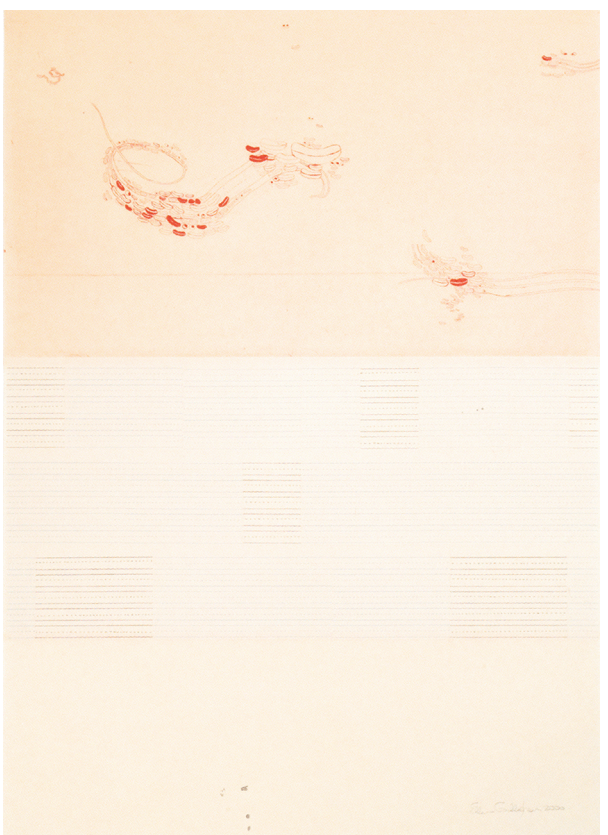
This suite of prints, which she produced at the Neiman Center, epitomizes her experimentation in sampling and assembling various techniques—intaglio, screenprinting, and lithography—as well as different types of paper and formats within one project. The print sheets differ in size, elements are folded together, and some appear hole-punched, as if for a notebook. Penmanship paper, which Gallagher also affixes to her paintings, appears again here and points to her interest in written language and its flow.[2] That interest is also reflected in the phrasing, *Ssblak!Ssblak!!Ssblakallblak! Wonder #9,* on the inventively designed colophon that serves as a key to the set. In this way, she likewise deploys a visual vocabulary of cartoonish eyes and lips, images linked to the minstrel tradition, creating rhythms and repetitions that carry difficult historical echoes.

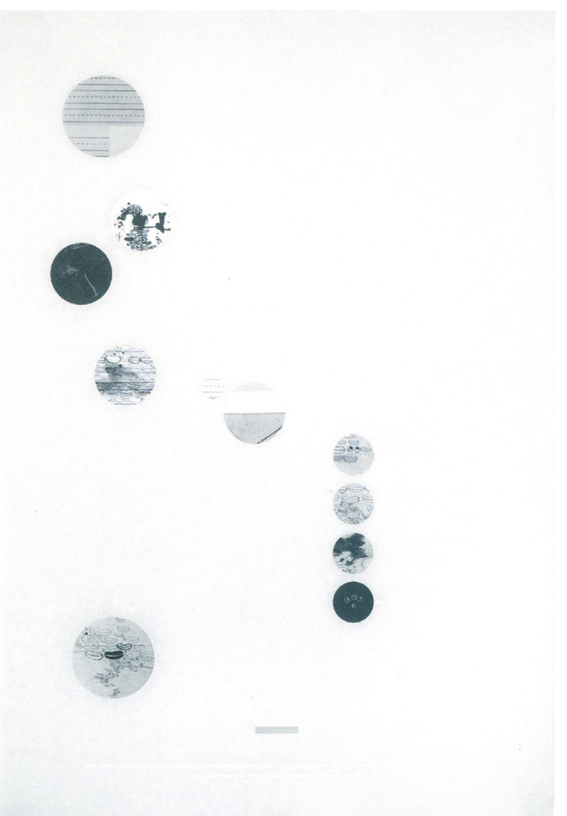
— GLW

41
Ellen Gallagher, born 1965
Untitled (1–10 + colophon), 2000
four etchings with screenprint and chine collé, four lithographs (one with embossing, one with etching), and three screenprints with etching (one with lithograph)
published and printed by LeRoy Neiman Center for Print Studies, Columbia University, New York
edition: 27
1: 35 1/4 × 25 1/4 in. (89.5 × 64.1 cm),
2: 13 3/4 × 11 1/8 in. (34.9 × 28.3 cm),
3: 13 3/4 × 11 1/4 in. (34.9 × 28.6 cm),
4: 22 1/2 × 18 in. (57.2 × 45.7 cm),
5: irregular: 29 7/8 × 28 1/8 in. (75.9 × 71.4 cm),
6: 19 1/2 × 16 in. (49.5 × 40.6 cm),
7: 19 1/2 × 16 in. (49.5 × 40.6 cm),
8: 16 × 19 1/2 in. (40.6 × 49.5 cm),
9: 19 1/2 × 16 in. (49.5 × 40.6 cm),
10: 35 1/4 × 25 1/4 in. (89.5 × 64.1 cm),
Colophon: 32 × 22 in. (81.3 × 55.9 cm)
Collection of Alison & John Ferring

Ellen Gallagher







A Turn to Expression

Roy Lichtenstein

Before coming to the cool, exact Pop art imagery for which he is known, Lichtenstein made gestural abstractions, both in painting and woodcut, aligned with the discourses of Abstract Expressionism. Once his interests found new direction in the early 1960s, his exaggerated "brushstroke" and "drip" works parodied the celebrations of heroic, spontaneous expression he had just abandoned. Later in the 1970s, he undertook a series of works that responded to German Expressionism, which includes these prints. For artists of *Die Brücke* (The Bridge), including Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff, and others associated with the Expressionist movement, woodcut's rough-hewn look signaled the untamed bohemian spirit they idealized.

Lichtenstein also used woodcut and reinvented their compositions, including the cavorting nude, the smoking student, and other favorite motifs, but now he dramatically increased the scale and grossly stylized the distinctive characteristics of woodcut—crosshatching and wood grain—replacing fervent sincerity with manufactured detachment. When asked about the curious title of one print, *Morton A. Mort*, Lichtenstein reportedly responded, "It is more than a morte," referring to its simultaneous reading as both corpse and landscape, while perhaps also alluding to the demise of idealistic tendencies in art at the end of the twentieth century.[1]

— GLW

42
Roy Lichtenstein, 1923–1997
Expressionist Woodcuts, 1980
seven woodcuts with embossing
published and printed by Gemini G.E.L., Los Angeles
edition: 50
Saint Louis Art Museum, Gift of Julian and Hope Edison 87:2012.1-.7

this page:
Reclining Nude
35 1/8 × 40 3/8 in. (89.2 × 102.6 cm)

facing page:
Dr. Waldmann
41 5/8 × 34 1/8 in. (105.7 × 86.7 cm)

Nude in the Woods
39 3/4 × 35 5/8 in. (101 × 90.5 cm)

following page, left:
The Couple
40 1/16 × 35 15/16 in. (101.8 × 91.3 cm)

The Student
38 5/16 × 33 7/8 in. (97.3 × 86 cm)

following page, right:
Head
40 × 33 5/8 in. (101.6 × 85.4 cm)

Morton A. Mort
29 5/16 × 39 in. (74.5 × 99.1 cm)

Roy Lichtenstein

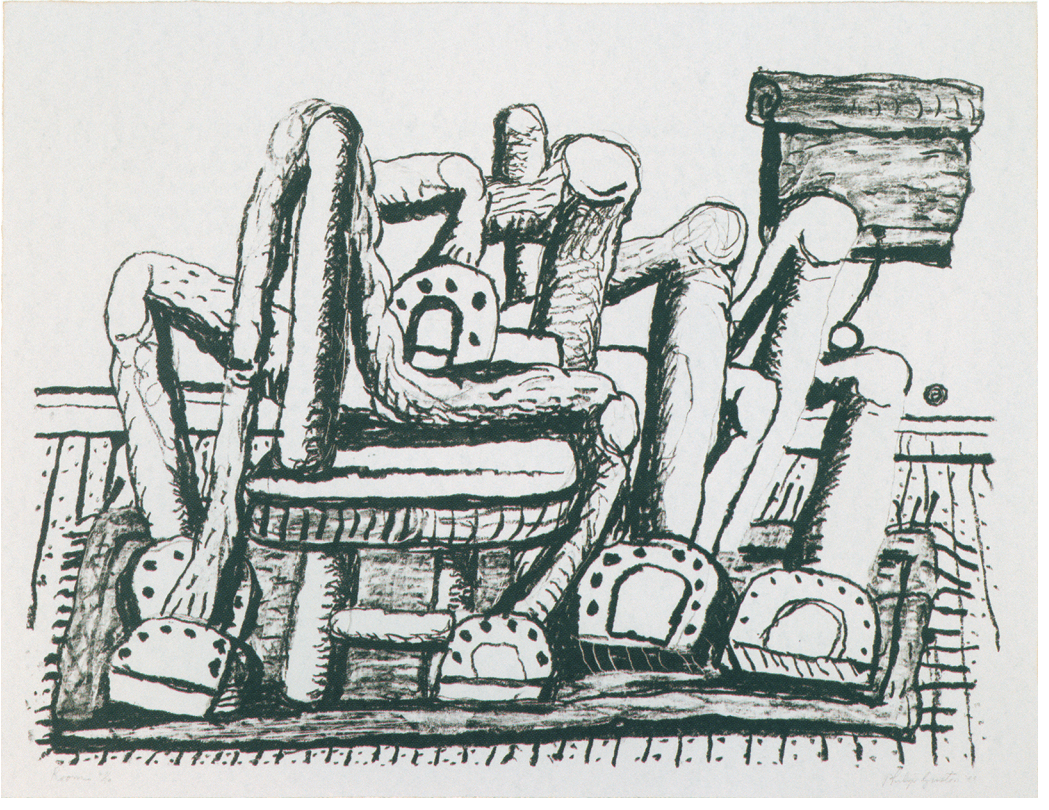
Philip Guston

Philip Guston's *Room* is one of twenty-five lithographs he made with the print publisher Gemini G.E.L. just months before his sudden death of a heart attack at age sixty-six. Because he was unable to travel, in November 1979 the Gemini printer delivered a supply of transfer paper and aluminum lithographic plates to the artist.[1] Guston drew rapidly, and within a month Gemini was ready to edition the first eight prints, including this one.

A reluctant formal student, Guston nonetheless had favorite heroes from the art-historical canon, from Rembrandt and Goya to his older contemporary, Max Beckmann—his predilection for painting with black has been attributed in part to these preferences.[2] He also grew up loving the comics, more than once trying his hand at political and social satire.[3] When he abandoned abstraction in the mid-1960s, he looked to popular culture in the form of the comic strip—evident in the exaggerated leg and shoe forms here. A combination of his grotesqueries with the gnarly character of his lines has garnered comparison to the underground comics of R. Crumb, while his attraction to commonplace imagery has endeared him to artists who came of age in the 1970s and 1980s, including Carroll Dunham (cat. 51) and Elizabeth Murray (cat. 79).[4]

— EW

43
Philip Guston, born Canada, 1913–1980
Room, 1980
lithograph
published and printed by Gemini G.E.L., Los Angeles
edition: 50
32 3/4 × 42 1/2 in. (83.2 × 108 cm)
Saint Louis Art Museum, Eliza McMillan Trust 53:1988



Jasper Johns

At the foundation of Jasper Johns's work is the repetition of familiar objects and motifs across both media and time. Periodically new and surprising elements appear, such as the so-called crosshatch motif that dominated his work of the 1970s and '80s. *Between the Clock and the Bed* is an example of this hatch-mark form, which Johns derived from a split-second memory of a pattern he saw on a moving car.[1] This distinctive pattern quickly became a signature of his style. He also only rarely borrows directly from other artists' work, although this composition echoes *Self-Portrait Between the Clock and the Bed* (1940–43) by Edvard Munch (1863–1944), the source of the print's title. A friend mailed Johns a postcard of the painting because the hatch marks of its bedspread are reminiscent of those in Johns's work.

Like Johns, Munch frequently repeated familiar subjects, and Johns had long expressed admiration for the older artist's printmaking practices. Johns envied Munch in particular because he literally reused his wooden matrices, which he carefully preserved, to create new versions of his prints, sometimes many years later.[2] That was not possible for Johns, because he was collaborating with printer-publishers who owned the matrices and either reused or canceled the stones or plates once the edition was completed.

— EW

44
Jasper Johns, born 1930
Between the Clock and the Bed, 1989
lithograph
published and printed by Universal Limited Art Editions, West Islip, New York
edition: 50
26 9/16 × 40 1/8 in. (67.5 × 101.9 cm)
Jerome and Suzanne Sincoff

Susan Rothenberg

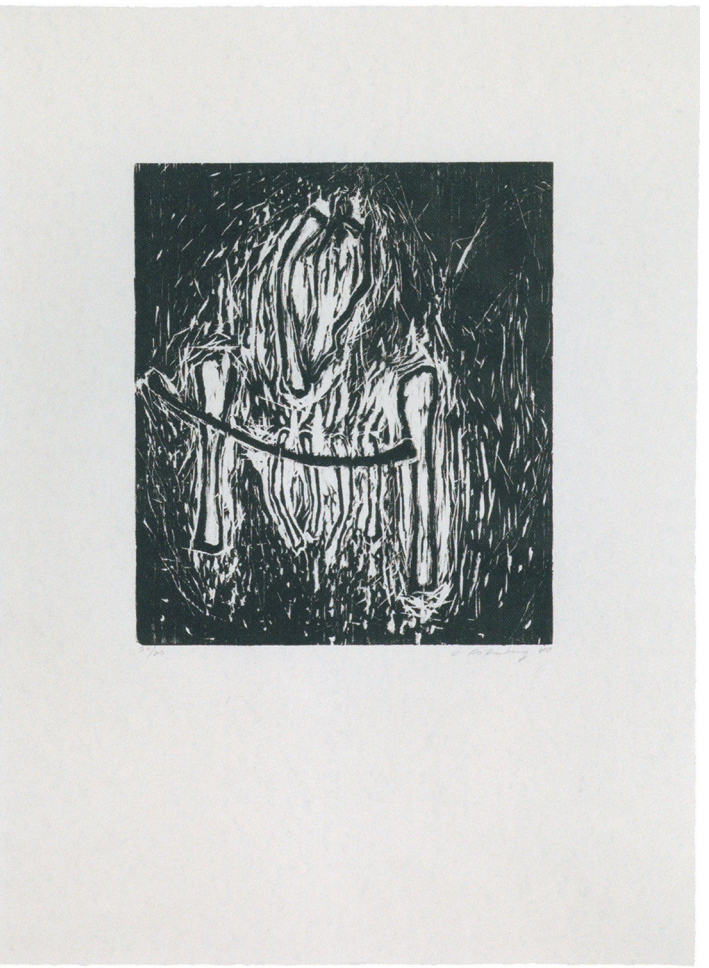
Susan Rothenberg explored printmaking during the 1980s revival of expressionist gesture and a return to figuration in painting.[1] Her psychologically charged prints often depict figures—particularly horses, a frequent theme in her work—but emphasize the abstract qualities of the form. Her woodcut *Head and Bones* incorporates strong marks and textures, the result of her carving method.[2] The image seems to shift between the representation of a charging horse seen head-on and a flat, vibrating pattern on the paper. Rothenberg's vigorous style and equine imagery—which can be compared to woodcuts by the German Expressionist Franz Marc (1880–1916), who also rendered dynamic and symbolic depictions of horses—imbue this print with an energetic anxiety evident throughout her work.[3]

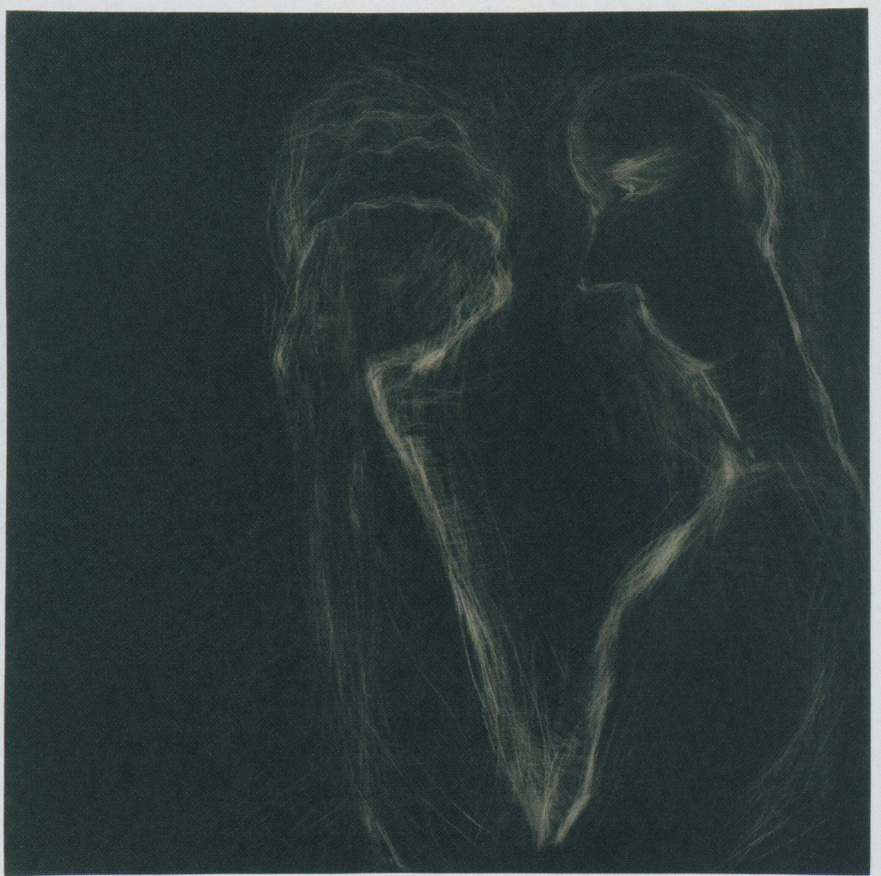
That same anxiety and ambiguity persists a decade later in *Mezzo Fist #1*, in which a human figure materializes in frenetic, sketchy marks from the deep blackness of the background that threatens to overwhelm it. Rothenberg preferred working from dark to light and favored mezzotint, an uncommon choice for contemporary printmakers.[4] The mezzotint texture, combined with the luminous Japanese gampi paper incorporated into the print using chine collé, offered rich variations of tone that allowed Rothenberg to further explore the contrasts of form and ground in an ambiguous space.[5]

— AY

45
Susan Rothenberg, born 1945
Head and Bones, 1980
woodcut
published by Multiples, Inc., New York
printed by Aeropress, New York
edition: 20
25 7/8 × 18 1/4 in. (65.8 × 46.4 cm)
Saint Louis Art Museum, Gift of
Mr. and Mrs. Martin Kodner and
Gallery of the Masters, Inc. 642:1991

46
Mezzo Fist #1, 1990
mezzotint on chine collé
published and printed by Universal Limited
Art Editions, West Islip, New York
edition: 49
31 × 22 3/16 in. (78.7 × 56.4 cm)
Saint Louis Art Museum,
Gift of Mr. and Mrs. Martin Kodner and
Gallery of the Masters, Inc. 641:1991





Terry Winters

As an emerging artist, Terry Winters worked primarily as a painter and draftsman, but he had long felt the pull of printmaking. When master printer Bill Goldston invited him to collaborate with Universal Limited Art Editions (ULAE) in 1982, Winters had already been using lithographic crayons for his drawings, which made his shift to lithography a natural transition.[1] Winters's work during this period explored microscopic organisms and botanical imagery, making the invisible aspects of the world visible through his art.[2] His sixth lithograph at ULAE, the massive six-and-a-half-foot-tall *Double Standard*, evoked the microscopic on a monumental scale. The spherical forms fall uncannily between human and plant life, simultaneously resembling seeds in the process of germinating and sperm fertilizing eggs. Fascinated by the expressive tonalities he could achieve in lithography, Winters had *Double Standard* printed in an astonishing twenty-two colors, all but one being shades of black.[3]

Winters engages closely with the works of the nineteenth-century French Symbolist artist Odilon Redon (1840–1916), who also attempted to make the invisible visible.[4] Redon, too, had explored the expressive power of black—"the most essential color"—through lithography.[5] His prints, like *Germination* (1879), used dramatic contrasts of black and white to create microscopic human-plant hybrid forms, which were both otherworldly and familiar.[6] While Winters pushed abstraction further in his later work, his early prints are the philosophical and aesthetic successors to Redon's Symbolist vision.

— AY

47
Terry Winters, born 1949
Double Standard, 1984
lithograph
published and printed by
Universal Limited Art Editions,
West Islip, New York
edition: 40
78 × 42 1/2 in. (198.1 × 108 cm)
Saint Louis Art Museum,
Eliza McMillan Trust 101:1985

24/40
DW 1994

Helen Frankenthaler

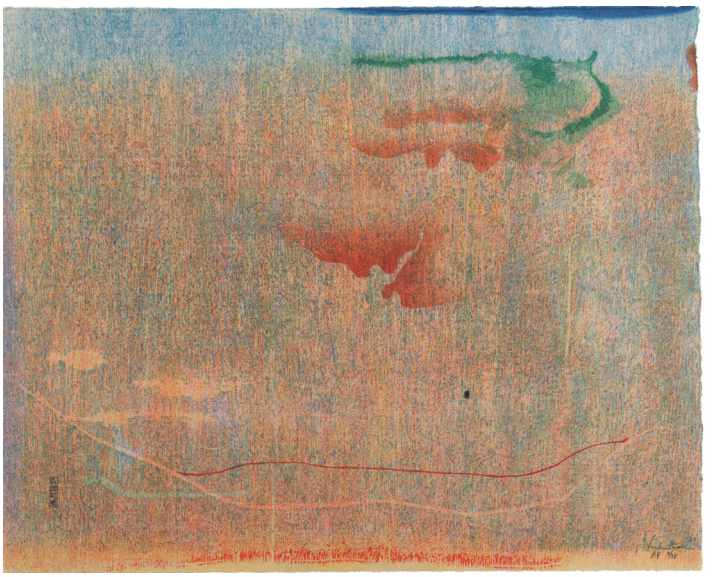
Helen Frankenthaler famously refused to follow the rules, starting—at age twenty-three—by staining an unstretched, unprimed canvas.[1] In printmaking, too, she countered the advice of experienced printers with her own solutions. Frankenthaler was the first artist of her generation to make a woodcut, and *Cedar Hill*, printed in Japan by traditional printers, exemplifies her iconoclastic approach.[2] Unhappy with the proofs sent to her, and accustomed to close collaboration in American shops, she went to Japan.[3] She used just six of the many fine-grained cherrywood blocks that had already been prepared, and added four new mahogany blocks of her own.[4]

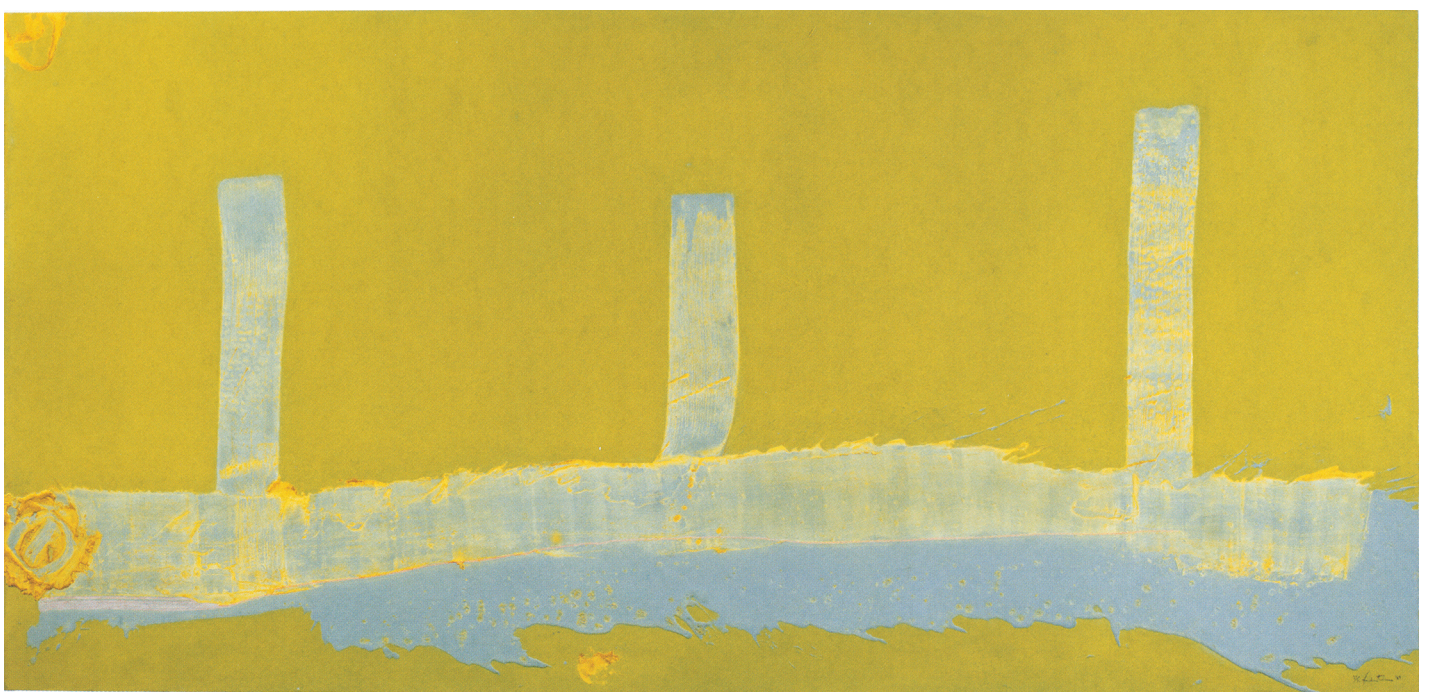
The late 1980s were particularly fertile for Frankenthaler. She was working with three highly experimental print workshops, including Mixografia, publisher of the sculptural *Hermes*.[5] The patented Mixografia process was developed by Luis Remba in response to a challenge from the Mexican muralist Rufino Tamayo, who would only make prints if they could imitate the dimensional surface of his canvases.[6] The process begins with a model made by the artist in any chosen medium, from which a molded copper matrix is made.[7] This plate, inked with all the colors, is then pulled through a press overlaid with a damp mass of thick, handmade paper. In the process, the pigment saturates the paper pulp—echoing Frankenthaler's signature canvas-staining procedure.

— EW

48
Helen Frankenthaler, 1928–2011
Cedar Hill, 1983
woodcut
published by Crown Point Press, Oakland, California
printed by Shi-un-do Print Shop, Kyoto
edition: 75
20 1/4 × 24 3/4 in. (51.4 × 62.9 cm)
Collection of Ann and Paul Arenberg

49
Hermes, 1989
Mixografia®
published and printed by Mixografia Workshop, Los Angeles
edition: 50
44 × 92 in. (111.8 × 233.7 cm)
Dorothy and Billy Firestone





Frank Stella

The prints of Frank Stella range from the lean lithographs printed in 1968–70 by Kenneth Tyler in the early days of Gemini G.E.L.'s Los Angeles printshop to the chaotic extravaganza of *Monstrous Pictures of Whales* produced more than twenty years later at Tyler Graphics outside New York City. The artist-printer relationship ran on mutual respect: Stella idolized Tyler's technical wherewithal, and Tyler said Stella had done "more than anyone else to blast a hole in the traditional tools and aesthetics of printmaking," a statement that could be a manifesto for both of Tyler's printmaking ventures.[1]

The series title *Moby Dick Deckle Edges* is unusual in its direct reference to the prints' paper substrate, but in fact Stella was always attentive to papers. *Star of Persia* (1967) was printed on graph paper, and in 1975 he worked with cast paper when Tyler added innovative papermaking to his repertoire.[2] By that time Stella's paintings had become increasingly three-dimensional, and Tyler's tireless technical inventiveness facilitated an equivalent sense of volume in the prints. *Monstrous Pictures of Whales* was printed in sixty-four colors, using five different techniques: the intaglio layers are essentially a collage, having been printed from an "assembled plate" comprising fifty-nine individual shaped plates.[3]

— EW

50
Frank Stella, born 1936
Monstrous Pictures of Whales,
from the series *Moby Dick Deckle Edges*, 1993
lithograph, etching, aquatint, relief, and screenprint
published and printed by Tyler Graphics,
Mount Kisco, New York
edition: 38
irregular: 47 1/2 × 75 5/8 in. (120.7 × 192.1 cm)
Collection of Richard and Louise Jensen

Carroll Dunham

"When I draw something, then I know what I'm thinking about," Carroll Dunham has explained when discussing his working process.[1] Drawings have served as a point of departure for his print projects, and the portfolio *Seven Places* began with a set of colored-pencil compositions, which he developed further using intaglio.[2] Each print in this portfolio follows approximately the same compositional structure, whereby a single line enters the frame along one edge, climbs hills and valleys, switches back and forth on itself, and exits the picture on the other side. It is as if Dunham's hand is articulating the amorphous "places" of his imagination. With their horizon lines and suggestions of figure and ground, these landscapes are patchworks of saccharine hues pocked with high-contrast blotches. It is an amusing terrain populated with biomorphic growths, roaming blobs, and orifice-like canyons.

Dunham once admitted, "I have conflicting desires: to be straightforward and earnest and explain myself in the best possible way, or to stick my tongue out and make funny noises."[3] Considering that his images are as much about line, shape, and color as they are nebulous squiggles, plops, and splats, one immediately sympathizes with Dunham's tension surrounding the complexities of expression and the disjoined interplay between thought, word, and image.

— GLW

51
Carroll Dunham, born 1949
Seven Places, 1990–94
seven photogravures with etching on chine collé
published and printed by Universal Limited Art Editions, West Islip, New York
edition: 25
each: 19 3/4 × 24 3/4 in. (50.2 × 62.9 cm)
Saint Louis Art Museum,
Gift of Dr. Jerome F. and Judith Weiss Levy
505:2018.1-.7

this page:
Alpha

facing page, left to right, top to bottom:
Beta
Gamma
Delta
Epsilon
Zeta
Eta

Artist's Proof 4/5 1990-1994

Artist's Proof 4/5 1990-1994

Artist's Proof 4/5 1990-1994

Artist's Proof 4/5 1990-1994

Artist's Proof 4/5 1990-1994

Artist's Proof 4/5 1990-1994

Issues of the Times

Andy Warhol

Like Andy Warhol's other screenprints, his *Flowers* portfolio of 1970 takes as its starting point the artist's earlier series of paintings featuring the same motif.[1] The *Flowers* paintings marked a departure for Warhol from his use of widely known brand images or iconic public personalities, and not surprisingly they garnered disdain from critics when they were first exhibited in 1964.[2] Critic Lucy Lippard's disparaging description typifies the reaction: "Their shiny ink and photomural surface evoke a gaudy shower curtain or the fabric for ladies' cheap raincoats."[3] Although Lippard was writing about the paintings, her words apply equally to the complex play of color and surface texture in the prints.

Warhol's source image for *Flowers* was a photograph of hibiscus flowers reproduced in a *Modern Photography* article about a new do-it-yourself Kodak color processor.[4] The magazine reproduced five variant prints on a fold-out page to demonstrate the results of different exposures. Warhol cropped one of these, turned it on its side, and shifted the placement of one flower to fit his new square format. He then subjected the magazine reproduction to yet another layer of graphic process, asking his studio assistant to run the image repeatedly through a photostat machine (an early form of photocopier) to make the photographic detail disappear.[5] This resulted in the flat, decorative patterns of the final paintings and prints.

— EW

52
Andy Warhol, 1928–1987
Flowers, 1970
ten screenprints
published by Factory Additions, New York
printed by Aetna Silkscreen Products, New York
edition: 250
each: 36 x 36 in. (91.4 x 91.4 cm)
Saint Louis Art Museum,
The Sidney S. and Sadie Cohen Print Purchase Fund
70:1970.1-.10

Andy Warhol

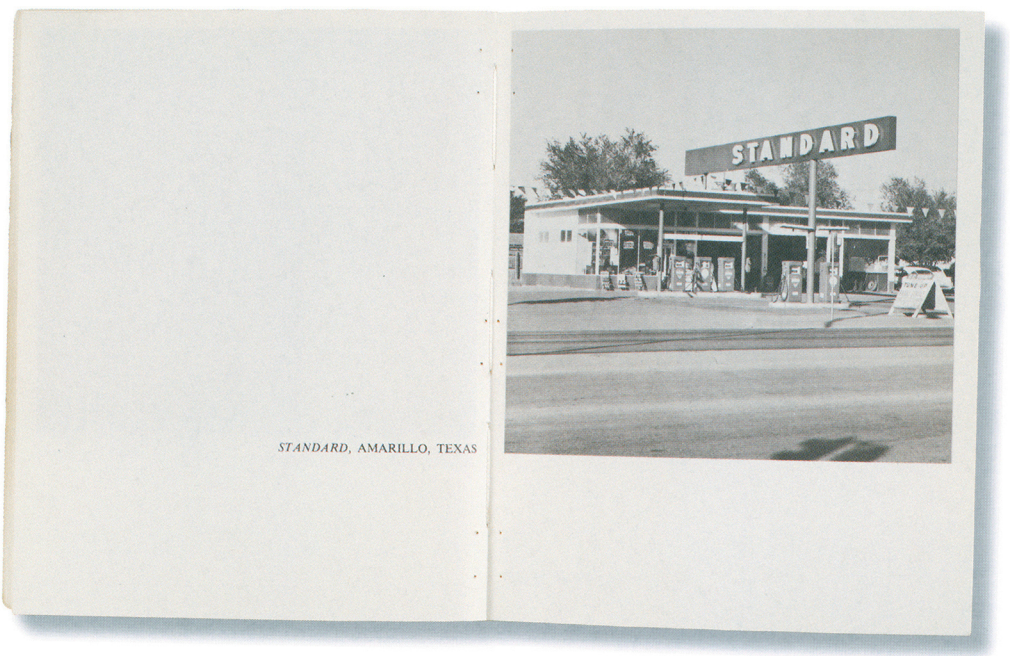
Ed Ruscha

By 1967, Ruscha had self-published his first five artist's books. Compact in form, they resembled standard trade paperbacks that were affordably priced to encourage widespread distribution and purchase.[1] Rigorously conceptual rather than sumptuously crafted, these little books also presented interpretive conundrums that puzzled both critics and the public at large, to whom Ruscha's intentions could seem mysterious, if not downright baffling. The photographs in *Various Small Fires and Milk* are a case in point: blurry snapshots of minor conflagrations presented with studied thematic cohesion and ultimately "extinguished" by the absurd insertion of a photograph depicting a single milk bottle on the last page.[2]

More accessible are the many books in which Ruscha drew his motifs from American vernacular architecture, from gas stations and parking lots to the so-called dingbat apartments designed to accommodate Los Angeles's auto-centric lifestyle.[3] *Every Building on the Sunset Strip*, which Ruscha made by driving the length of the strip and photographing it with a specially-equipped camera, even anticipates contemporary digital formats, such as Google Street View. Early on, in fact, these books gained the respect of architects and designers studying emerging developmental trends in North American cities, particularly on the West Coast. Ever deflecting, Ruscha instead emphasized the more anecdotal pleasures of playing urban detective, as when he once famously stated he was less interested in parking lot design than in the oil slick indicating the most popular parking space.[4]

— LMC

53
Ed Ruscha, born 1937
TWENTYSIX GASOLINE STATIONS, 1963,
printed 1969
artist's book, third edition
published by the artist
printed by The Cunningham Press, Alhambra, California
edition: 3,000
closed: 7 1/16 × 5 1/2 (17.9 x 14cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis



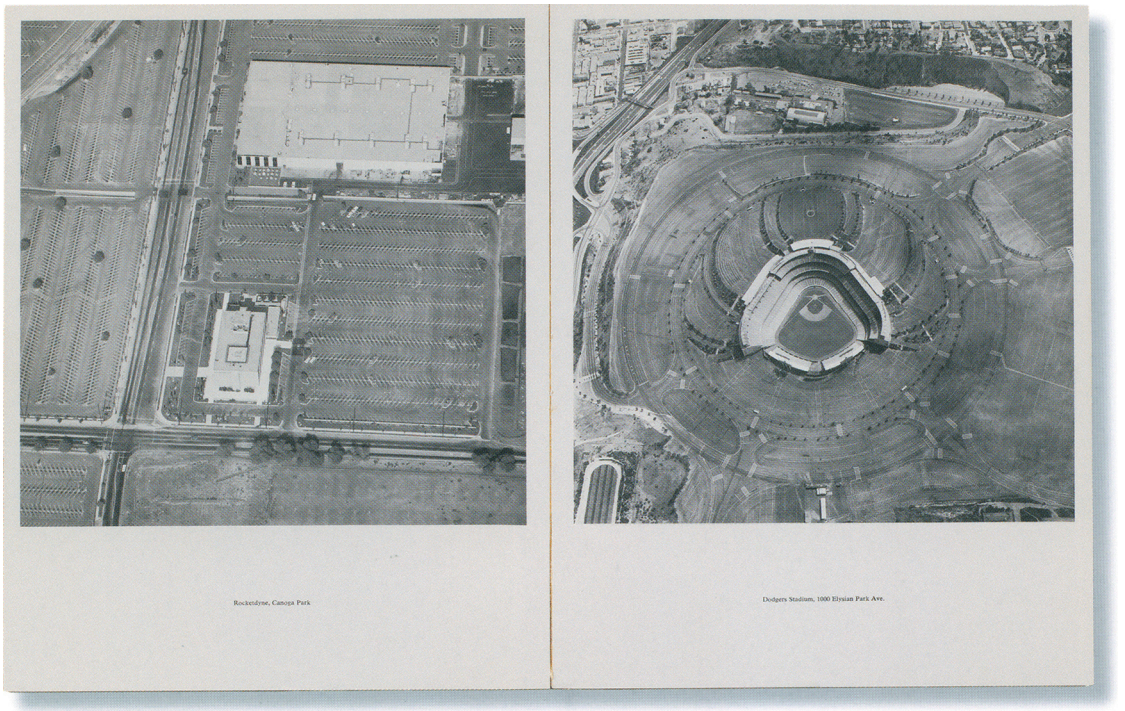
Ed Ruscha

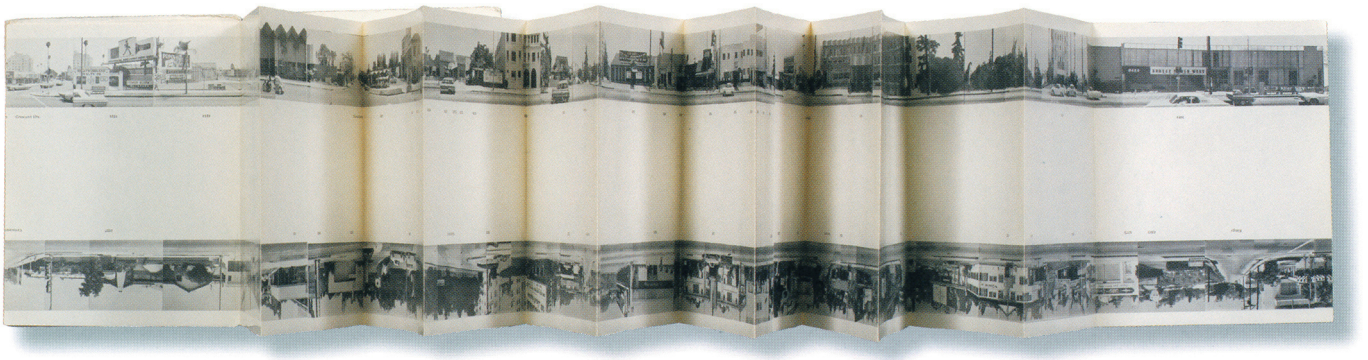
54
THIRTYFOUR PARKING LOTS IN LOS ANGELES, 1967, printed 1974
artist's book, second edition
published by the artist
printed by G.R. Huttner Lithography, Burbank, California
edition: 2,000
closed: 10 × 8 in. (25.4 × 20.3 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis

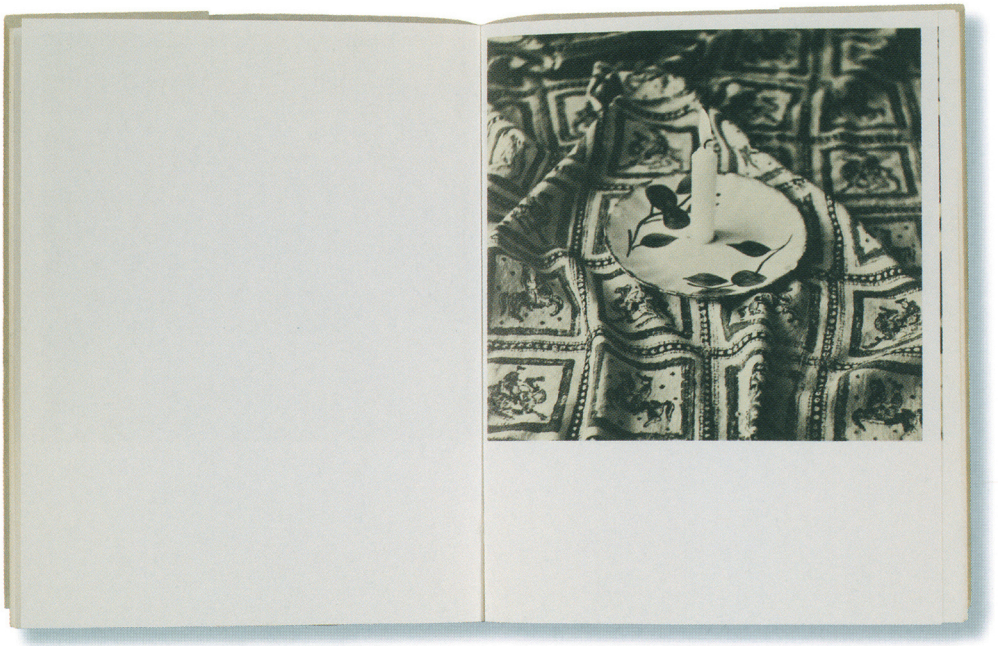
55
EVERY BUILDING ON THE SUNSET STRIP, 1966
artist's book, first edition
published by the artist
printed by Dick de Rusha, Los Angeles
edition: 1,000
closed: 7 × 5 5/8 in. (17.8 × 14.3 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis

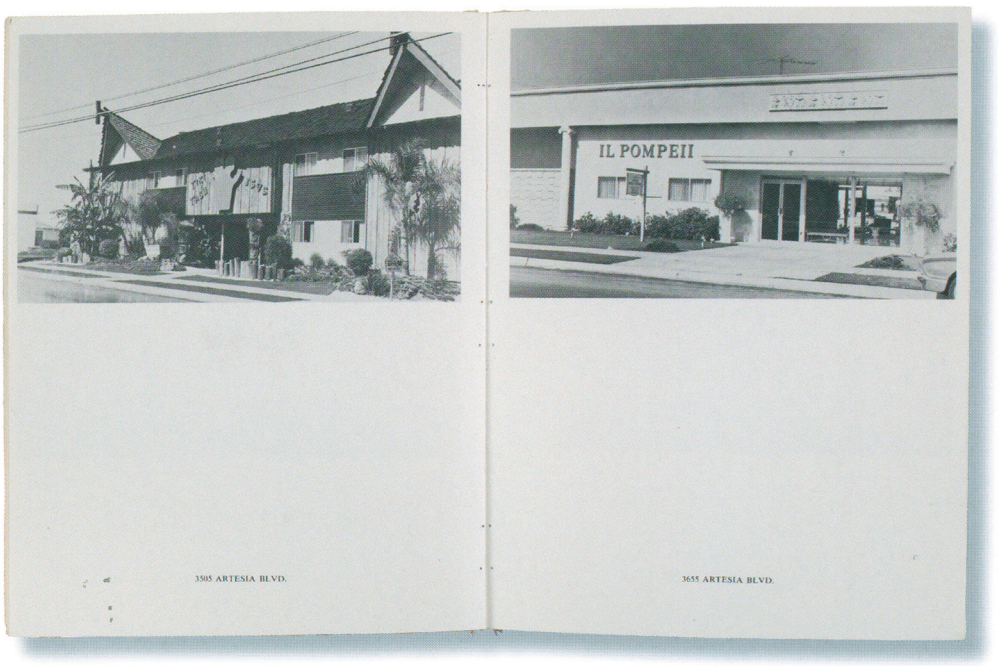
56
VARIOUS SMALL FIRES AND MILK, 1964, printed 1970
artist's book, second edition
published by the artist
printed by Anderson, Ritchie & Simon, Los Angeles
edition: 3,000
closed: 7 1/16 × 5 1/2 in. (17.9 × 14 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis

57
SOME LOS ANGELES APARTMENTS, 1965
artist's book, first edition
published by the artist
printed by Anderson, Ritchie & Simon, Los Angeles
edition: 700
closed: 7 1/8 × 5 5/8 in. (18.1 × 14.3 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis








IL POMPEII
3505 ARTESIA BLVD.
3655 ARTESIA BLVD.

Ed Ruscha

Starting in the mid-1960s, a fascination with surfaces characterized the work of many Los Angeles artists, who began appropriating industrial materials like the spray-on lacquer or epoxy resin used in making cars and surfboards to achieve lush, high-finish effects.[1] In a similar vein, the screenprints in Ed Ruscha's portfolio *Insects* recall glossy laminated countertops of the sort popular in seventies home interiors. By using wood veneers for three of these prints, Ruscha further heightened the impression of a grainy, polished finish.[2]

Swarming these otherwise pristine surfaces are flies, ants, and cockroaches rendered true to size, all seemingly in search of a leftover morsel.[3] Their appearance is amplified by trompe-l'oeil effects, such as the late-afternoon shadows cast by their bodies. Indeed, the shadows even seem to move as one walks by, suggesting the light of a vivid sunset coming from a nearby window, like those depicted in Ruscha's "western horizontals" (compare also cat. 19).[4] The result is a series of sparse contemporary still lifes, perhaps unwittingly informed by the *vanitas* tradition, in which insects placed among interior settings allude to spoilage and the inevitable passing of time.[5]

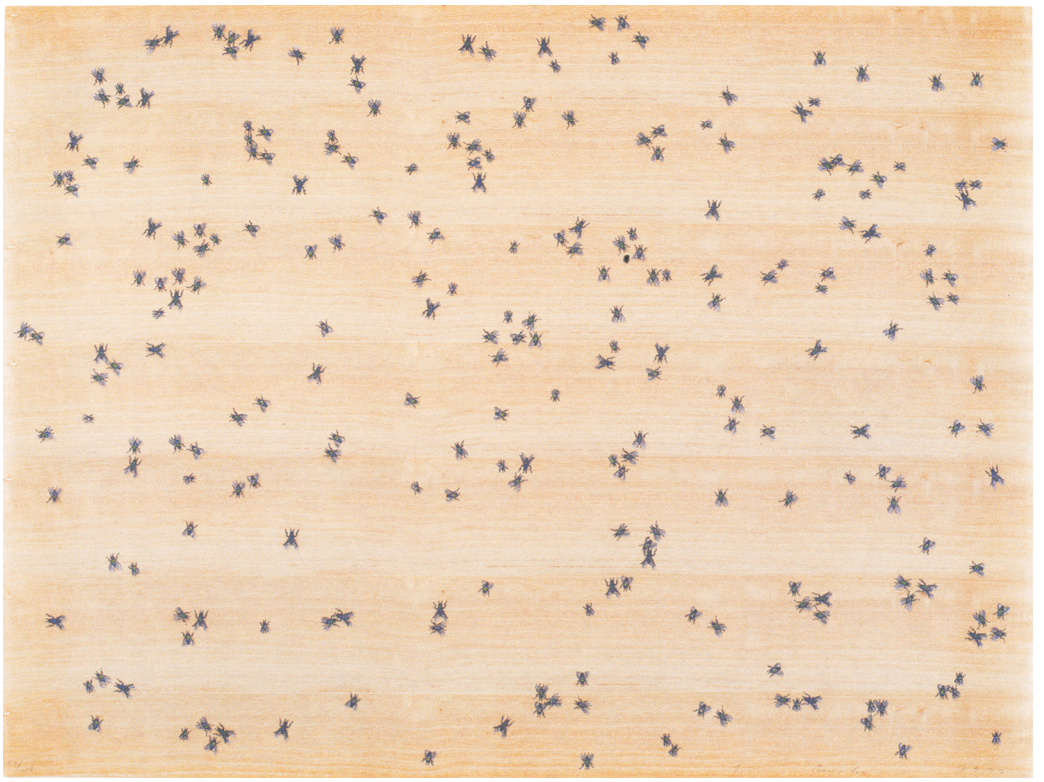
— LMC

58
Ed Ruscha, born 1937
Insects, 1972
six screenprints, one with pearl dust and three on paper-backed wood veneer; portfolio cover with plastic-encapsulated Oklahoma dirt
published by Multiples, Inc., New York
printed by Styria Studio, Los Angeles
edition: 100
each: 20 1/8 × 27 in. (51.1 × 68.6 cm)
Courtesy Buzz Spector and Njara Stout

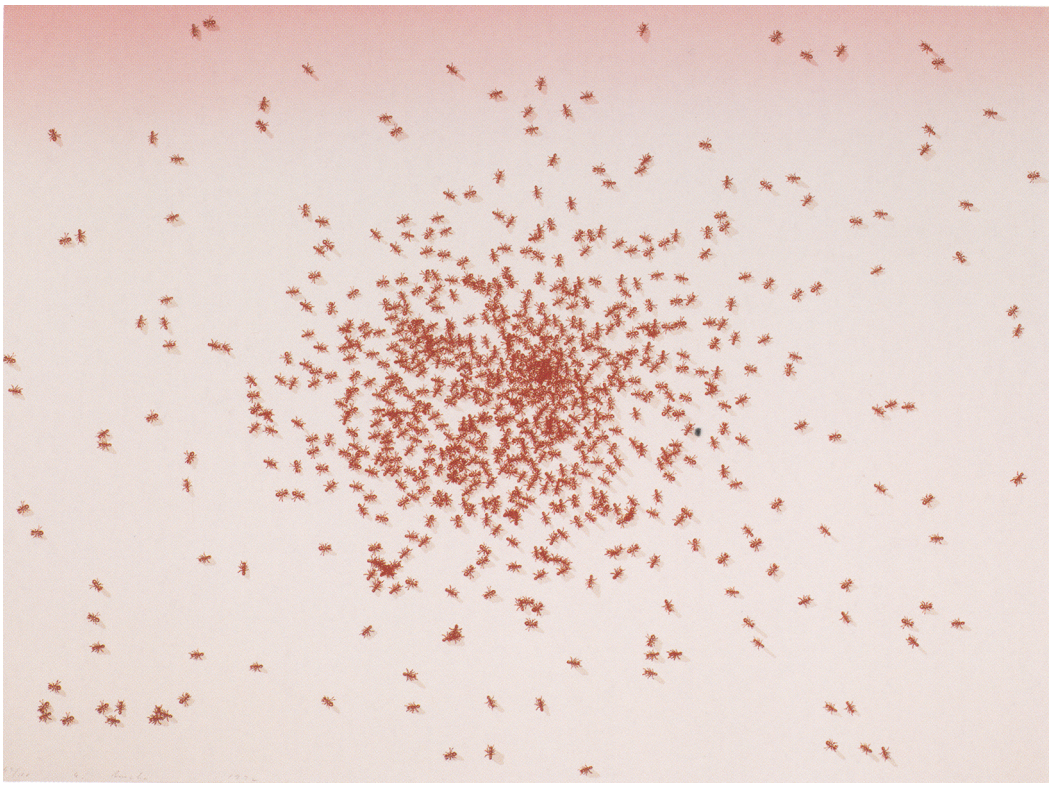
facing page:
Flies
Black Ants

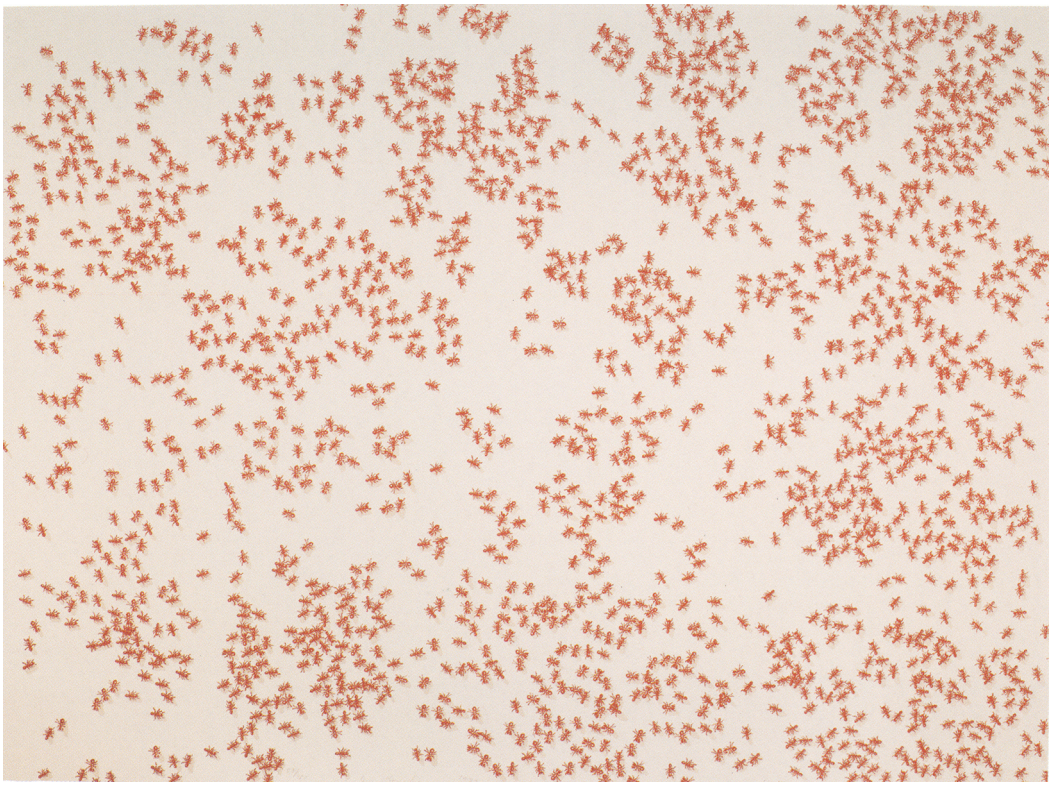
following page, left:
Swarm of Red Ants
Red Ants

following page, right:
Cockroaches
Pearl Dust Combination



Ed Ruscha



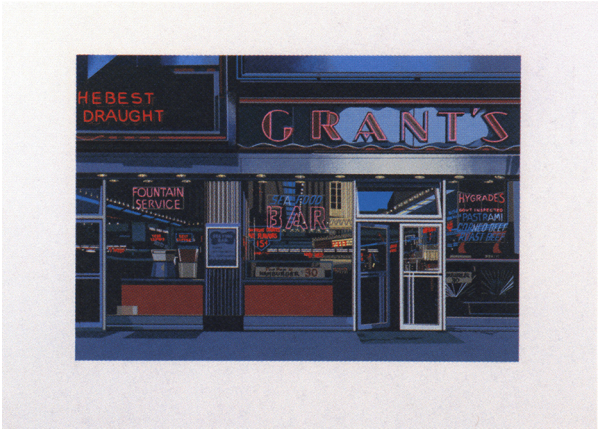


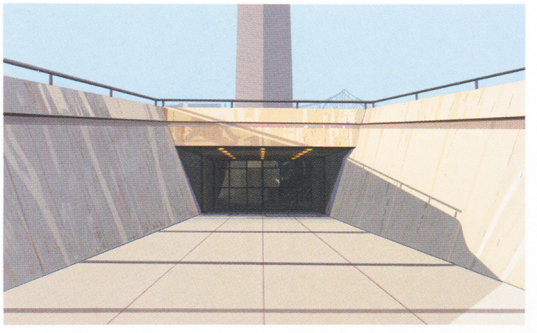
Richard Estes

Richard Estes made his first foray into printmaking with *Urban Landscapes* at the invitation of Bob Feldman of Parasol Press.[1] Although the prints in this portfolio all represent new compositions, they approximate the look and iconography of Estes's earlier paintings. His most recognizable perspectival devices are here, in which viewers initially perceive the composition as symmetrical until they look more closely. Each image is tight and self-contained except for *Danbury Tile,* where the angle of the store's doorway offers a glimpse of the street beyond the building, or the surprising outlier, *Arch, St. Louis*, where the sky opens up above the subterranean entryway.[2]

Estes's work is characterized as Photorealism, but the result—despite being photographic in appearance—is not a simple replication of his source photograph.[3] Estes worked closely with Domberger Press in Stuttgart, first providing them with a gouache drawing to scale for each image, which they then separated into individual colors to be printed sequentially. Astoundingly, it took more than fifty colors to make each print. This process, in which the prints are constructed in layers, mirrors that of his paintings, which Estes builds up with thin layers of paint.[4]

— EW





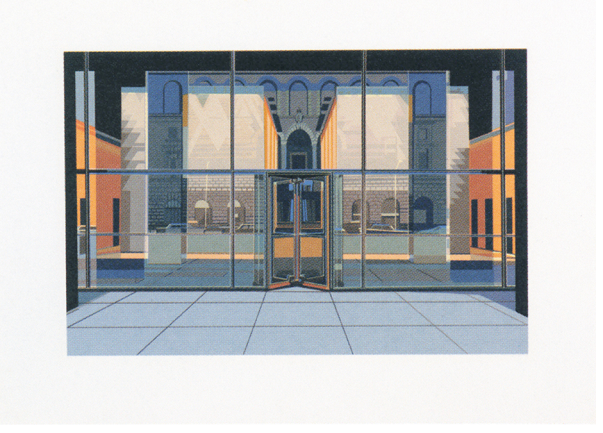
59
Richard Estes, born 1936
Urban Landscapes No. 1, 1972
eight screenprints
published by Parasol Press, New York
printed by Edition Domberger, Stuttgart
edition: 75
each: 19 5/8 × 27 1/2 in. (49.8 × 69.9 cm)
Saint Louis Art Museum,
Gift of Hope and Julian Edison 66:1998.1-.8

this page:
Grant's
Arch, St. Louis

facing page, left to right, top to bottom:
560
Nass Linoleum
Seagram Building
Oriental Cuisine
Ten Doors
Danbury Tile

560

LINOLEUM



NTAL Cuisine
ESTAURANT
Maurice
FRENCH
ICE CREAM
FOUNTAIN SERVICE
TRUCKING
877-7173
333

DANBURY
Rubber Tile

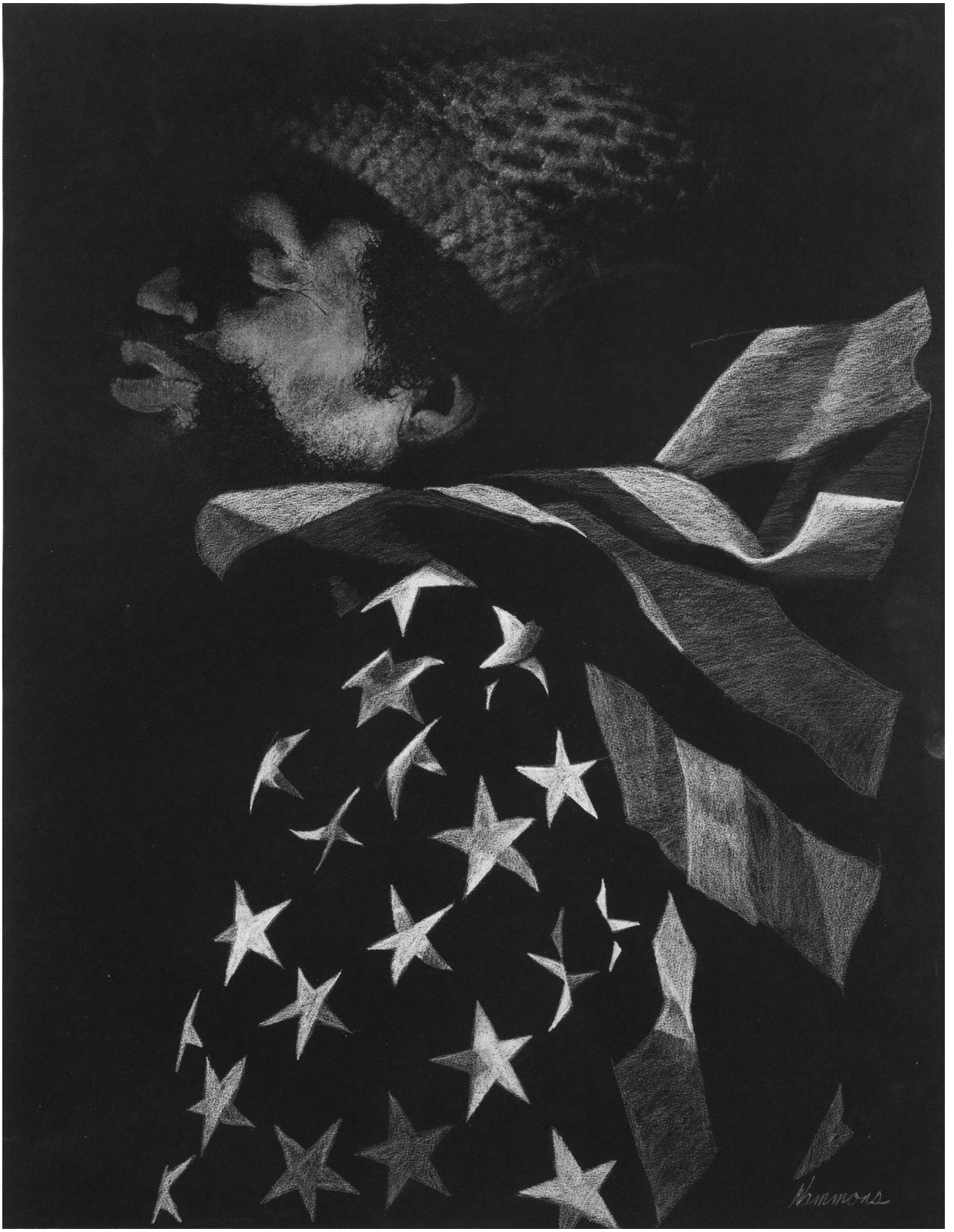
David Hammons

David Hammons is a multifaceted, quixotic artist whose career now spans some five decades (see also cat. 5). Born in Springfield, Illinois, he moved to Los Angeles in 1963, and later to New York. In Los Angeles, he studied at various art schools, most influentially at the Otis Art Institute, with the activist artist Charles White (1918–1979). Los Angeles had a vibrant art scene in the early 1960s, hosting Andy Warhol's first significant gallery exhibition, as well as a retrospective of works by the Dadaist Marcel Duchamp.[1] The city was also a fertile place for the Black Arts Movement (1965–75), and was home both to the Black Panthers and Simon Rodia's idiosyncratic Watts Towers, which inspired Hammons and African American assemblage artist Betye Saar (cat. 22).[2]

Hammons first attracted attention, however, with his body prints—literally the imprint of his body on a sheet of paper—which he frequently embellished with collage, screenprinting, or drawing, as in this example.[3] To make them, Hammons first greased his body (with margarine) and then, in a performative gesture, impressed the greased area onto the paper, finally dusting the greasy areas with powdered pigment. These prints proclaim and celebrate Hammons's blackness, generally with a political edge. In *Astonishing Grace*, a strikingly black-and-white American flag is draped around his shoulders: is it a celebration or a desecration?[4] Hammons later designed an "ethno-chromatic" African American version of the American flag in orange and green stripes with black stars.[5]

— EW

60
David Hammons, born 1943
Astonishing Grace, 1975
body print and chalk
printed by the artist
26 1/8 × 20 in. (66.4 × 50.8 cm)
Private Collection



H. C. Westermann

H. C. Westermann was a sculptor of enigmatic and finely crafted objects that pack a punch, and before that he was an acrobat and a sailor. In plate five of this portfolio, Popeye punching a cactus on an apocalyptic beach feels like an allegorical self-portrait. He served as a marine during World War II and the Korean War, and was also witness to the Vietnam War.[1] *The Connecticut Ballroom* testifies to how deeply his art was affected by those wartime experiences and acts as a latter-day *Ship of Fools* merged with the *Dance of Death* in comic-strip mode.[2] The "ballroom" in the title introduces the (morbid) dance theme—see plate three, *The Dance of Death (San Pedro)*. Connecticut became his home in the late 1960s, where he painstakingly built a house and studio over the course of more than a decade.

Westermann made lithographs with Tamarind Lithography Workshop and elsewhere, but as proclaimed on the colophon of this portfolio, this project was his own; it was as lovingly and carefully produced as any of his sculptures. The glimmering Japanese paper and the wooden boxes he crafted to contain the print sets are evidence of that. The woodcuts teem with classic Westermann motifs, especially the skulls, planes, and stinking "death ships" that are among his most stirring visual statements.[3]

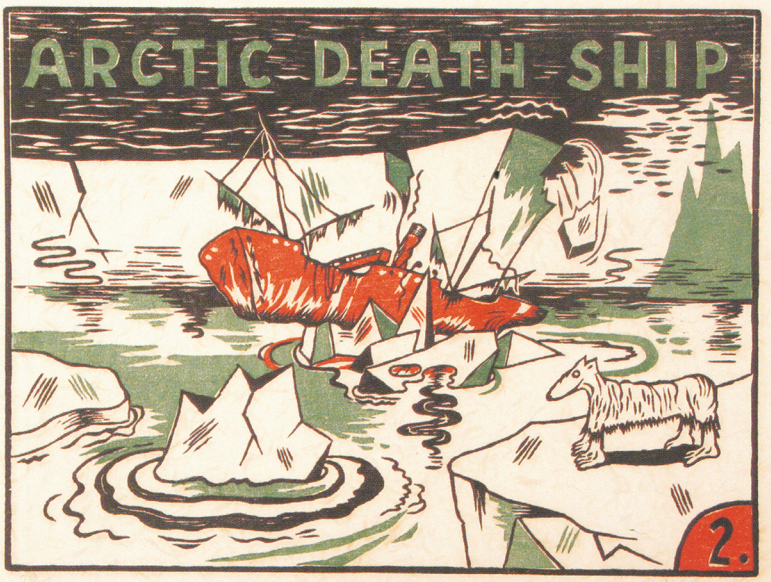
— EW

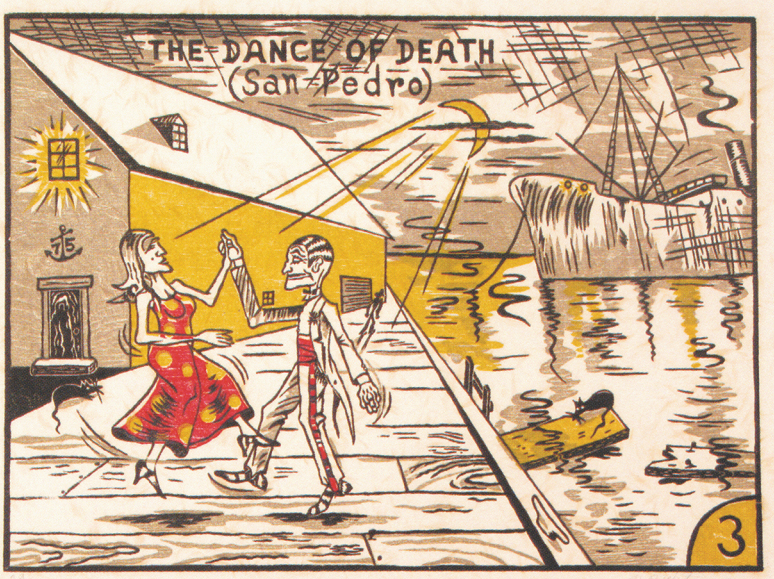
61
H. C. Westermann, 1922–1981
The Connecticut Ballroom, 1976
seven woodcuts with plywood case
published and printed by the artist, Brookfield, Connecticut
edition: variable
each, approximate: 24 × 30 in. (61 × 76.2 cm)
Ted L. & Maryanne Ellison Simmons

this page:
The Green Hell

facing page:
Arctic Death Ship
The Dance of Death (San Pedro)

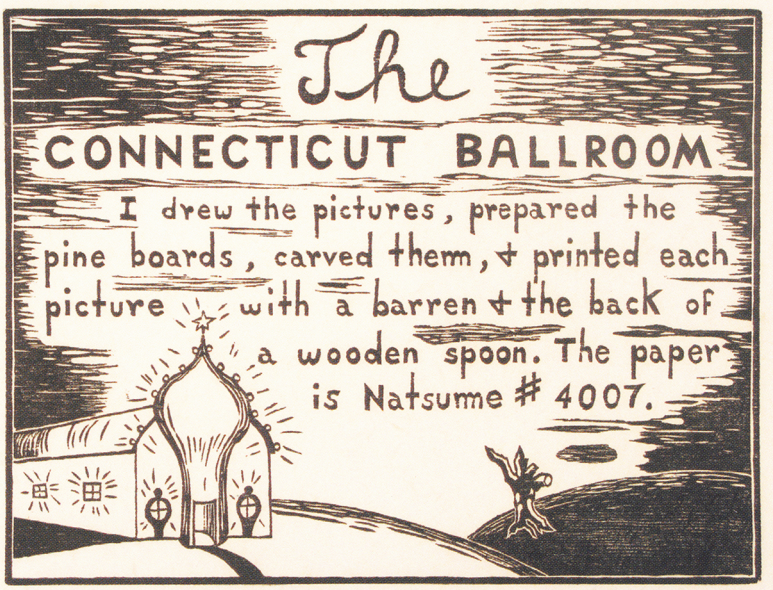
following pages:
N.M.
Untitled (Popeye and Pinocchio)
Untitled (Elephants Tar Pit)
Colophon


ARCTIC DEATH SHIP
2.


THE DANCE OF DEATH
(San Pedro)
3

H. C. Westermann

6
H C W


The
CONNECTICUT BALLROOM
I drew the pictures, prepared the pine boards, carved them, & printed each picture with a barren & the back of a wooden spoon. The paper is Natsume # 4007.

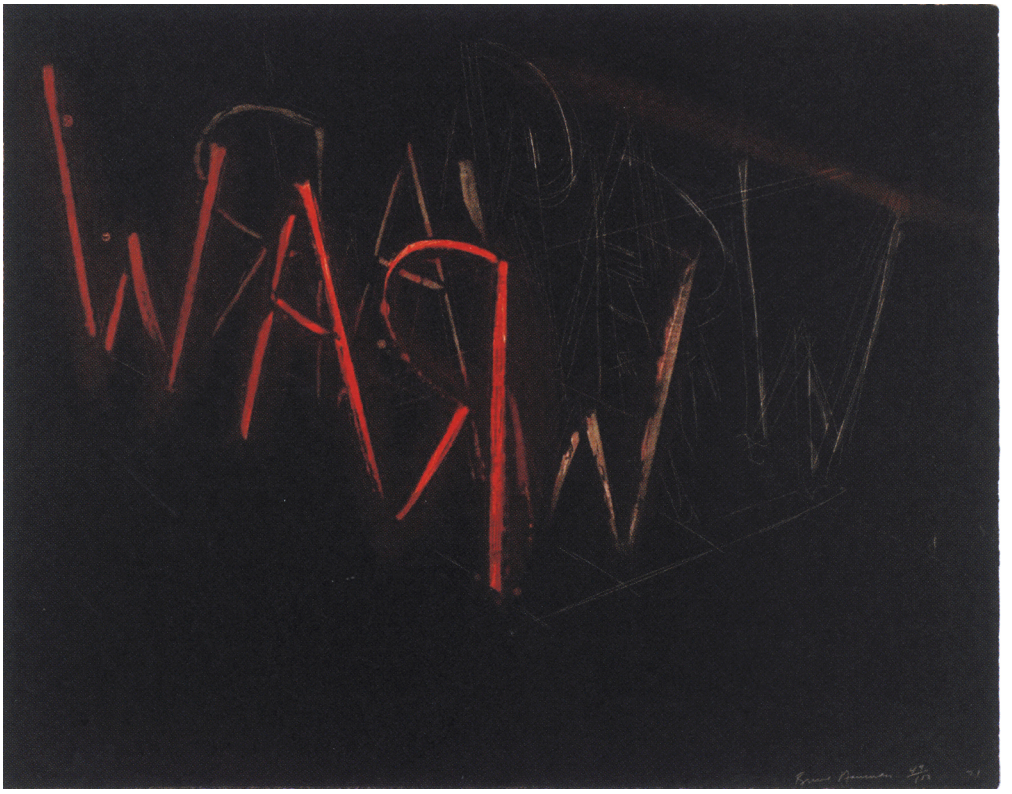
Bruce Nauman

In Bruce Nauman's *Raw-War*, the viewer is confronted with the illusion of a sculptural word puzzle. Reading the red letters in front—W-A-[backwards R]—causes immediate confusion that becomes compulsion: "war" or "raw"? The second row, in a less intense shade of red, spells out WAR in reverse, while the third row—in outline only—is jumbled, as though reflected in an infinity mirror. Both the three-dimensional effects and the intense mark-making are reminiscent of the artist's repetitive videos, in which his body is captured from all angles while performing mundane movements (see cat. 13.4).[1] By depicting the text as though it were a sculpture, Nauman characteristically defied the flatness of lithography on his very first try.[2]

This combination of words—raw and war—along with the print's stark palette and the scrapes and scratches that form the letters, seem to evoke the national mood following a decade of US involvement in the Vietnam War (roughly 1961 to 1973), but the print is hardly a political poster. It does, however, announce language as a particular preoccupation of Nauman's printed work.[3] As he once observed, "The point where language starts to break down as a useful tool for communication is the same edge where poetry or art occurs."[4]

— EW

62
Bruce Nauman, born 1941
Raw-War, 1971
lithograph
published by Castelli Graphics, New York and Nicholas Wilder Gallery, Los Angeles
printed by Cirrus Editions, Los Angeles
edition: 100
22 1/4 × 28 1/4 in. (56.5 × 71.8 cm)
Ted L. & Maryanne Ellison Simmons



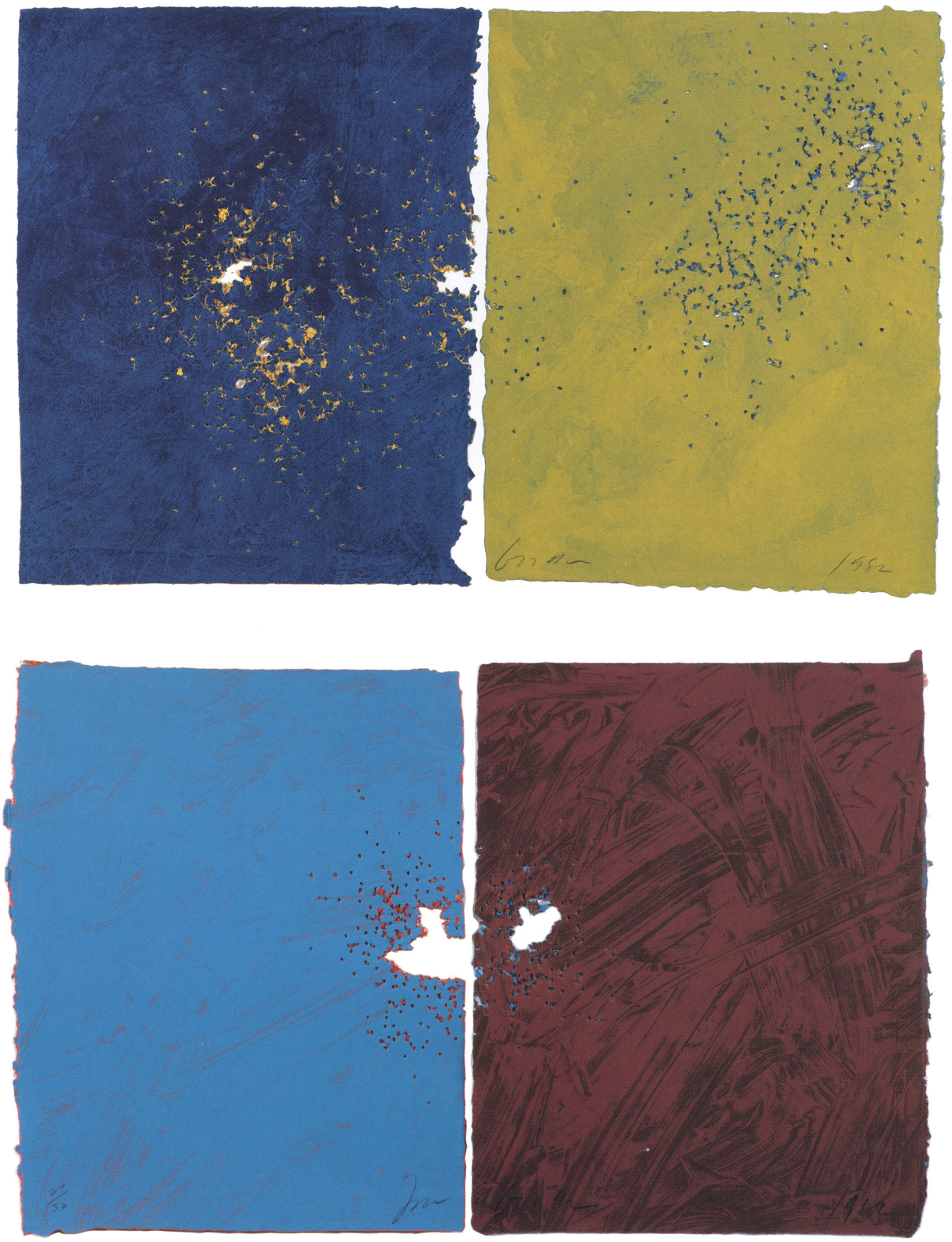
Richard Prince

Richard Prince first showed at the influential Metro Pictures gallery in New York in 1980 during a period when he and other artists, who also gravitated to the gallery, began to think deeply about images in a media-immersed society. This work from his *Sunsets* series, which comprised his second solo exhibition at Metro Pictures, is an example of his practice of photographing advertisement imagery found in magazines and then reissuing them as his own.[1] His audacious appropriations have inspired both reverence and controversy, yet in all they mark a profound turn in considering what constitutes an image and its meaning in the late twentieth century.

Produced one year after he began his widely recognized *Cowboy* series, which both evoked and complicated symbols of heroic masculinity in the American consciousness, *Untitled* (*Sunset*) and its counterparts in the later series also questioned the domain of myth and desire.[2] The entire series derives from appropriated beach scenes that display family-friendly merriment of all sorts, although his manipulations add a slightly menacing tone. In this photograph, a physically fit couple—cropped to show only the woman's torso and the man's gaze and his grip around her waist—splashes about in acrobatic, albeit forceful, fashion. A sky of hot orange and red—lifted from another source—seems to sear the bodies in the foreground. For Prince, the *Sunsets* were "an attempt to put on a *show*" for the art-going audience, entertaining with a contaminated version of the American dream.[3]

— GLW

63
Richard Prince, born 1949
Untitled (*Sunset*), 1981
chromogenic print
edition: 5
29 3/4 × 45 in. (75.6 × 114.3 cm)
Saint Louis Art Museum, Museum Shop Fund
79:1989



Joe Goode

"I have no caution. The thing that excites me is making something I've never seen before, and I make that happen as often as I can."[1] Joe Goode's gunshot series, which lives up to his self-proclaimed recklessness, includes paintings and lithographic diptychs produced at Cirrus Editions in Los Angeles. For these lithographs, each sheet was printed with two layers of color and then literally shot—with a BB gun, from 30 to 40 feet away—at his ranch near Sequoia National Park. The shooting further removes the direct hand of the artist from the process while also revealing the ink layers printed beneath.[2] This preoccupation with exposing underlayers is also evident in his other work, including lithographs that he "drew on" with a razor blade.[3]

Goode first gained notoriety when he showed a canvas paired with a painted milk bottle in an exhibition at the Pasadena Art Museum in 1962.[4] An early examination of Pop, the exhibition included works by Goode's childhood friend from Oklahoma, Edward Ruscha, as well as Andy Warhol, Roy Lichtenstein, and Jim Dine. Often mislabeled as a Pop artist, Goode's work ranges from explorations of space and perception to abstract ruminations on the environment.[5]

— EW

64
Joe Goode, born 1937
Untitled, 1982
two pairs of lithographs with gunshot marks
published and printed by Cirrus Editions,
Los Angeles
edition: 30
each sheet, approximate: 13 1/2 × 10 1/2 in.
(34.3 × 26.7 cm)
Saint Louis Art Museum,
Gift of Mrs. Marjorie Wyman
143:1984.1a,b, 143:1984.4a,b

Robert Longo

Robert Longo's *Men in the Cities* debuted at New York's Metro Pictures gallery in 1981. The press release describes Longo's contorted, collapsing figures, both men and women, as his "portrayal of the arrested action of the 'customized' urban figure."[1] These "urban figures" were Longo's friends from the art, film, and music scenes of downtown Manhattan. Soon after he moved to the city in 1977 he became a tastemaker in this milieu, showing in the influential *Pictures* exhibition at Artists Space, curating for The Kitchen art-performance venue, and founding an experimental punk band with Richard Prince.[2]

Drawing from among his friends in these circles, Longo invited them to pose for his project. Photographer Cindy Sherman—a participant—recalls that the suits, ties, dresses, and heels they wore reflected how they dressed going out to galleries and clubs, where underground cool was being defined.[3] Longo associated the exaggerated gestures with the spastic dance moves popular at punk concerts they frequented.[4] An individual's conscription—even collapse—into social codes and fashions was a major preoccupation of this generation of artists, including Sherman, Gretchen Bender, Michael Zwack, among twenty-seven others who posed for Longo.[5] Longo's *Men in the Cities* points to the "customization" of the subject through rituals of collective belonging.

— GLW

65
Robert Longo, born 1953
Frank, from the series *Men in the Cities*, 1983
lithograph
published by Brooke Alexander, New York
printed by Derrière L'Étoile Studios, New York
edition: 28
68 × 39 7/16 in. (172.7 × 100.2 cm)
Saint Louis Art Museum,
Eliza McMillan Trust 1567:1983

Kiki Smith

Artists of Kiki Smith's generation, who emerged in the 1980s, understood the human body in new ways and sought to expose its complexities, which were often ignored in public discourse. As shifting ideas about health and sexuality (the AIDS epidemic began in the 1980s) took hold during that time in the United States, women continued to push back against gender stereotypes. Smith was among those artists who understood that generalized images of women required interrogation.

Smith used her own body as the subject for *Banshee Pearls*. In a variable grid of twelve prints, Smith's facial image appears many times over. In some prints, photographs depict different expressions and emotions—an inviting smile, a mischievous smirk, a focused gaze. In others, the imprint of her splayed face is hauntingly fractured. Smith appears as a child, as an adult, and even as skeletal and spectral versions of herself. Images of tangled hair and areas of dripping and sponged ink suggest her anatomy, inside and out. For Smith, capturing the body in its entirety—internal and external, young and old, content and in pain—empowered her. In her words, "living with contradictions" was nothing to deny or hide, and "there's multiplicity" in the individual.[1]

— GLW

66
Kiki Smith, born Germany, 1954
Banshee Pearls, 1991
lithograph with aluminum-leaf
additions on twelve sheets
published and printed by
Universal Limited Art Editions,
West Islip, New York
edition: 51
each sheet: 22 3/4 × 30 5/8 in. (57.8 × 77.8 cm)
Saint Louis Art Museum,
Gift of Dr. Jerome F. and Judith Weiss Levy 506:2018a-l

Kiki Smith

In Kiki Smith's large-scale print, which measures more than six feet long, a young girl in pink swims ahead of an unlikely assortment of creatures, both furry and feathered. All paddle furiously in a vast, aqueous expanse. Smith modeled the leading swimmer after Alice, the protagonist of Lewis Carroll's famed tale *Alice's Adventures in Wonderland* (1865). In one of Carroll's illustrations, a miniaturized Alice finds herself in peril, having fallen into a pool of tears wept by her full-sized self. It is in this dangerous position of her own making, however, that she discovers a community of endearing animals, and they paddle together to safety.

Smith indulged in detail to illustrate different species, and spent considerable time studying specimens in the world's eminent natural-history collections.[1] Like John James Audubon, who created the multivolume series *Birds of America* (1827–38), she created intaglio prints hand-colored in watercolor to capture the splendid wild creatures. In the prints she produced at Universal Limited Art Editions (ULAE) in the early 2000s, she adapted illustrations from Carroll's book as means to explore contemporary ecological concerns.[2] In her art, Smith highlights the interconnected vulnerabilities of the human and natural worlds, and this print is a tender visual testament to the environment's fragility.

— GLW

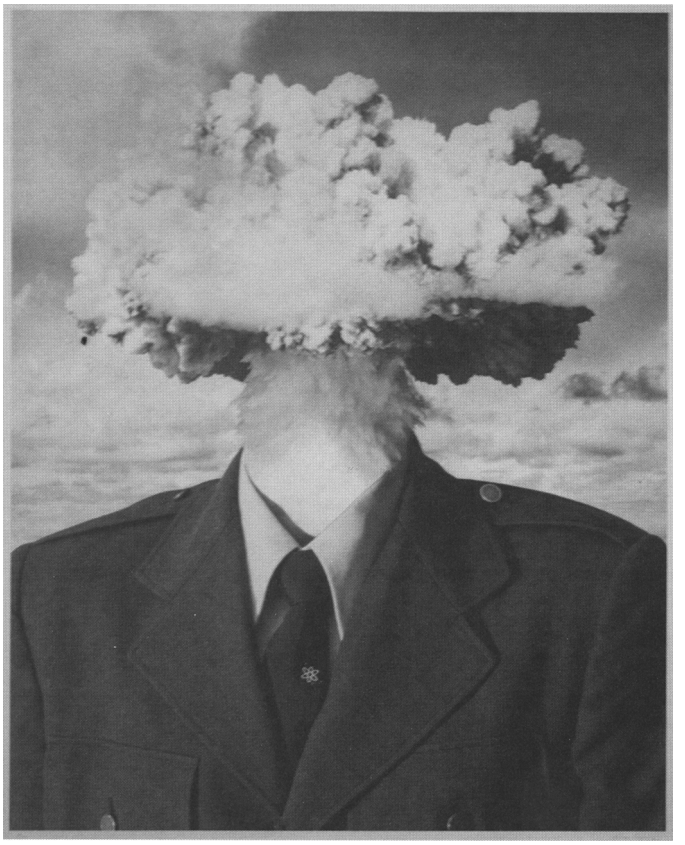
67
Kiki Smith, born Germany, 1954
Pool of Tears II (after Lewis Carroll), 2000
etching, aquatint, drypoint, and sanding with watercolor additions
published and printed by Universal Limited Art Editions, West Islip and Bay Shore, New York
edition: 29
51 × 74 3/4 in. (129.5 × 189.9 cm)
Ted L. & Maryanne Ellison Simmons

Bruce Conner

The atomic bomb was a subject of fascination and increasing horror following the bombings of Hiroshima and Nagasaki by the US in 1945 and the series of hydrogen test blasts at Bikini Atoll starting in 1946.[1] Following the second detonation, which originated underwater, a so-called "cauliflower cloud" shot up one-and-a-half miles into the atmosphere.[2] Bruce Conner saw films of the tests in a movie theater as a child, and in 1976, with the copious footage from the 1946 blasts declassified, he made his film *Crossroads*, named after the project's official code name, Operation Crossroads. Conner's film splices shots of intoxicating blasts from government footage with two distinct sound tracks, resulting in a meditative, cautionary poem on the Cold War, American ingenuity, and power.

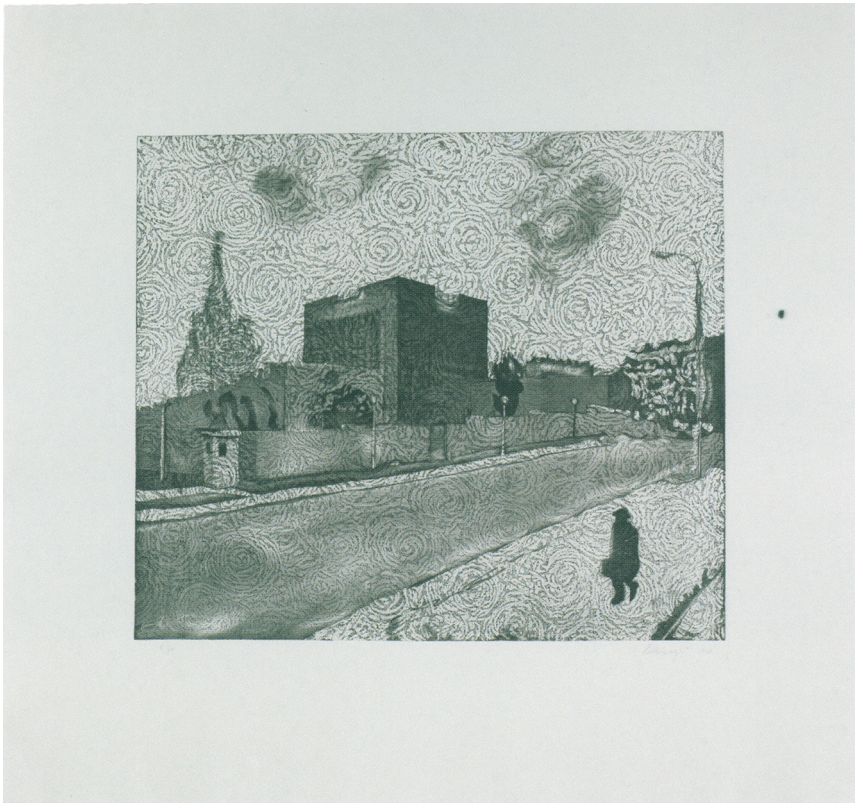
Conner, a multifaceted artist who resisted classification, made a point of defying the rules and slipped seamlessly between shifting/obscuring identities. His contributions to film are substantial, but he also was a prodigious draftsman, assemblage artist, and photographer (see cats. 87–88). Though deeply rooted in the world of analogue film, he adapted readily to digital forms. His print *Bombhead* revisits the theme of *Crossroads*, but replicates his newsprint and photocopy collage of 1989.[3] For the 2002 print he replaced the gritty newspaper image with a scan from the original negative in the Library of Congress.

— EW



68
Bruce Conner, 1933–2008
BOMBHEAD, 2002
inkjet print with acrylic
published and printed by
Magnolia Editions, Oakland, California
edition: 20
38 5/16 × 31 1/8 in. (97.3 × 79.1 cm)
Ted L. & Maryanne Ellison Simmons

Richard Artschwager



69
Richard Artschwager, 1923–2013
Building Riddled with Listening Devices: Alpha, 1990
etching, aquatint, and drypoint with scraping
published by Multiples, Inc., New York
printed by Aeropress, New York
edition: 60
32 7/8 × 35 3/16 in. (83.5 × 89.4 cm)
Jerome and Suzanne Sincoff

In the early 1960s Richard Artschwager began his investigations of the process of visual perception, which came to occupy much of his practice. He used pictures of buildings to pursue this endeavor, and his resulting works present views of suburban tract homes and multistory high-rises with hard-edge geometries. Seemingly documentary in style, the images are nevertheless out-of-focus and obscured, drained of color and detail. Around that time, he also began an idiosyncratic method of painting, borrowing photographs from other sources and transposing them to Celotex—compressed fiberboard with a textured surface. The nubby material introduced visual "noise" to complicate viewing. In the 1970s he recognized that printmaking allowed for similar image distortions, and he began to explore intaglio techniques.[1]

In 1987, it was discovered that the newly completed American embassy in Moscow—the $23 million precast concrete building featured in Artschwager's print—would likely need to be destroyed. In casting the modules offsite, Soviet construction workers had laced the concrete with spy technologies. Despite years of x-ray scanning and inspection, comprehensive detection and debugging proved impossible.[2] This story of observational failures and electronic "static" gave Artschwager an apt metaphor to continue his exploration of the nature of perception.

— GLW

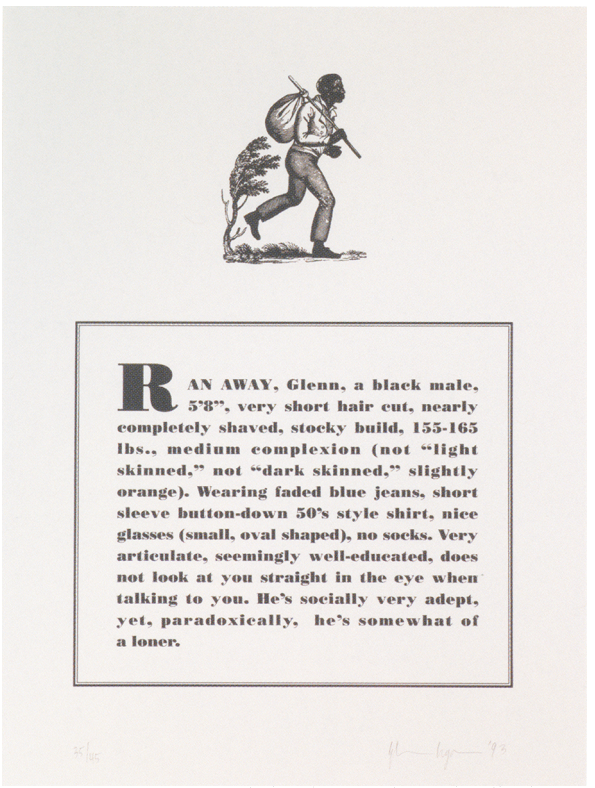
Glenn Ligon

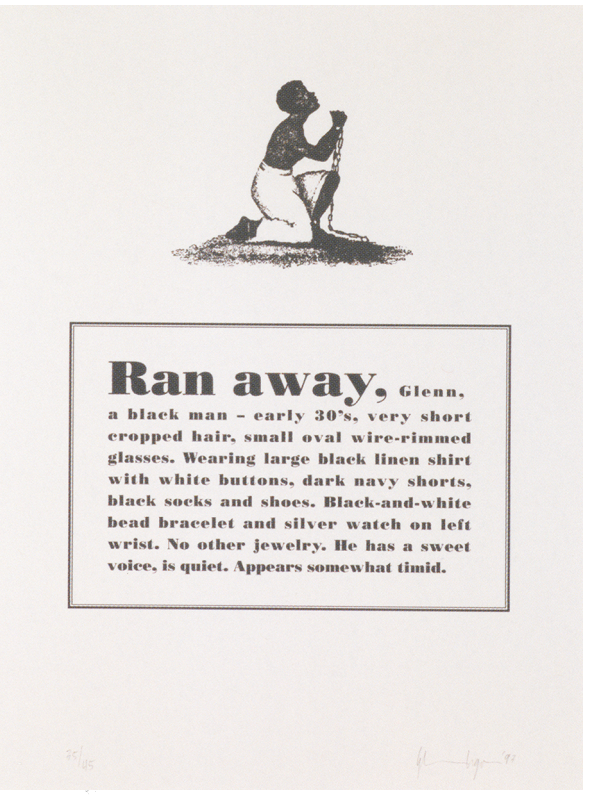
In 1993 Glenn Ligon presented an exhibition of related projects—prints, sculpture, and drawings—at the Hirshhorn Museum and Sculpture Garden in Washington, DC. Just steps from the National Mall and its assertions of American patriotism, Ligon's exhibition, which included *Runaways*, contended with the history of slavery in the United States and—more specifically, although not solely—the fraught route that black slaves took in search of freedom.[1]

The *Runaways* prints resemble nineteenth-century broadsides offering rewards for fugitive slaves. Ligon, himself African American, borrowed that format to test the limits of language when a black man is in the public eye. For Ligon, whose work is often based on text, the function of language in processes of self-determination—both historically and today—is constantly under analysis. He called upon friends and acquaintances to describe him as if reporting a missing person, but did not reveal how he would use their words. When their descriptions appear in the prints, they sketch out physical attributes, attire, gestures, and personality; yet despite their concise, pragmatic, and sometimes even humorous tone, the ten different accounts incompletely sum up the person. As the protagonist of *Runaways*, Ligon submits himself to language's trap yet escapes its capture, missing in a collection of other selves.[2]

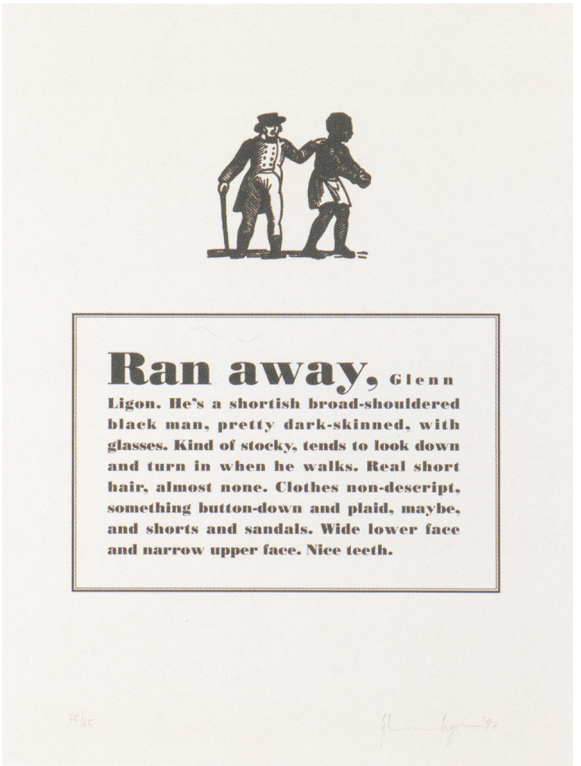
— GLW

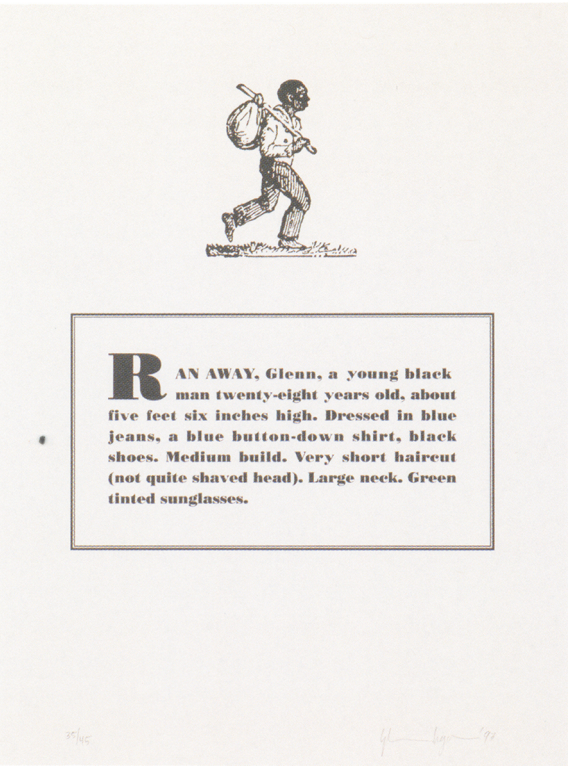
70
Glenn Ligon, born 1960
Runaways, 1993
ten lithographs
published by Max Protetch Gallery, New York
printed by Burnet Editions, New York
edition: 45
each: 16 × 12 in. (40.6 × 30.5 cm)
Saint Louis Art Museum,
Museum Minority Artists Purchase Fund
3:1997.1-.10

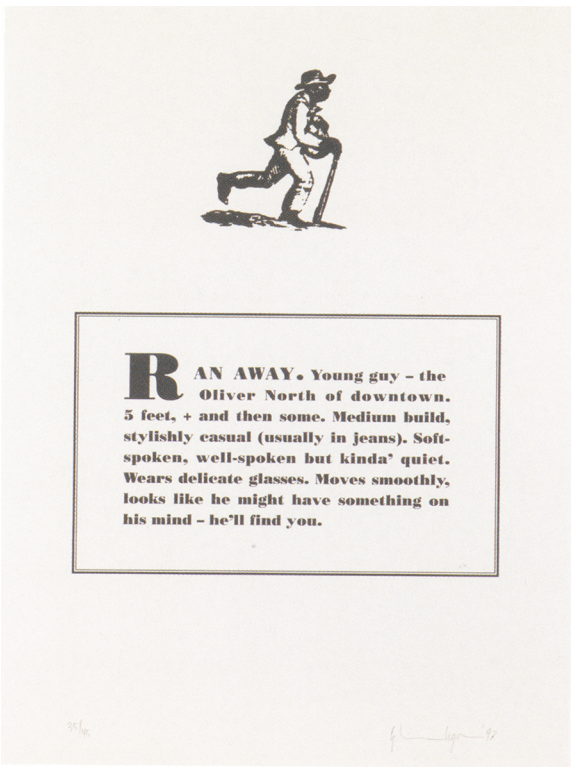


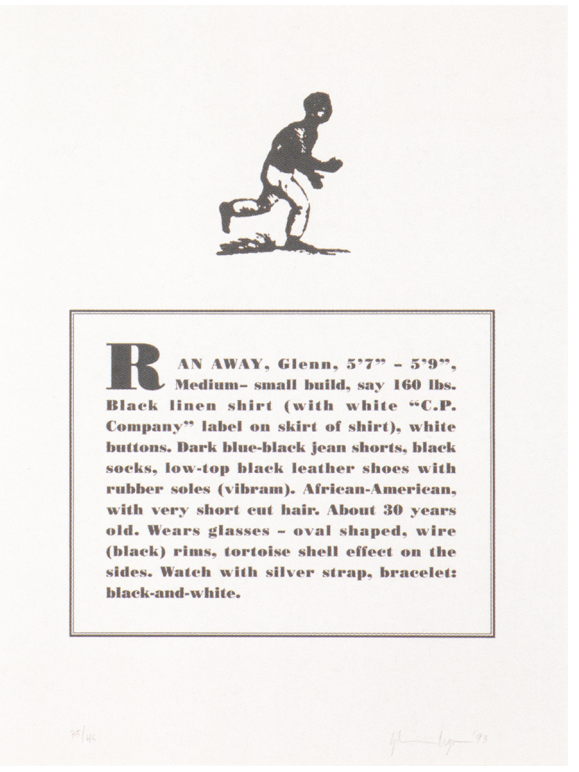


Glenn Ligon


Ran away, Glenn
Ligon. He's a shortish broad-shouldered black man, pretty dark-skinned, with glasses. Kind of stocky, tends to look down and turn in when he walks. Real short hair, almost none. Clothes non-descript, something button-down and plaid, maybe, and shorts and sandals. Wide lower face and narrow upper face. Nice teeth.


RAN AWAY, Glenn, a young black man twenty-eight years old, about five feet six inches high. Dressed in blue jeans, a blue button-down shirt, black shoes. Medium build. Very short haircut (not quite shaved head). Large neck. Green tinted sunglasses.


RAN AWAY. Young guy – the Oliver North of downtown. 5 feet, + and then some. Medium build, stylishly casual (usually in jeans). Soft-spoken, well-spoken but kinda' quiet. Wears delicate glasses. Moves smoothly, looks like he might have something on his mind – he'll find you.


RAN AWAY, Glenn, 5'7" – 5'9", Medium– small build, say 160 lbs. Black linen shirt (with white "C.P. Company" label on skirt of shirt), white buttons. Dark blue-black jean shorts, black socks, low-top black leather shoes with rubber soles (vibram). African-American, with very short cut hair. About 30 years old. Wears glasses – oval shaped, wire (black) rims, tortoise shell effect on the sides. Watch with silver strap, bracelet: black-and-white.

RAN AWAY, Glenn. He is black. He has very short hair and eye glasses. He has quite light skin tone (faded bronze). Not tall. No noticeable accent. Wearing a plum-colored shirt, long-sleeved, and shorts. Very casual and stylish in appearance. He is wearing a bead bracelet (stones – a mixture of black-and-white). He has big hands and fingers. When he walks his feet cross each other a little bit. When he talks, he usually has a big smile towards you, yet he faces you from a slightly different angle. He looks at you from the corner of his eyes. His voice is very calm.

RAN AWAY, a man named Glenn. He has almost no hair. He has cat-eye glasses, medium-dark skin, cute eyebrows. He's wearing black shorts, black shoes and a short sleeve plaid shirt. He has a really cool Timex silver watch with a silver band. He's sort of short, a little hunky, though you might not notice it with his shirt untucked. He talks sort of out of the side of his mouth and looks at you sideways. Sometimes he has a loud laugh, and lately I've noticed he refers to himself as "mother."

RAN AWAY, a man named Glenn, five feet eight inches high, medium-brown skin, black-framed semi-cat-eyed glasses, close-cropped hair. Grey shirt, watch on left hand. Black shorts, black socks and black shoes. Distinguished looking.

RAN AWAY, Glenn. Medium height, 5'8", male. Closely-cut hair, almost shaved. Mild looking, with oval shaped, black-rimmed glasses that are somewhat conservative. Thinly-striped black-and-white short-sleeved T-shirt, blue jeans. Silver watch and African-looking bracelet on arm. His face is somewhat wider on bottom near the jaw. Full-lipped. He's black. Very warm and sincere, mild-mannered and laughs often.

Luis Jiménez

Luis Jiménez was known for his large fiberglass sculptures, lithographs, and drawings depicting bawdy honky-tonk border-town life and bronco-busting Mexican-American cowboys.[1] The son of Mexican immigrants, Jiménez grew up on the Texas border and worked in his father's sign shop as a teen, where he learned to paint, weld, and work with neon.[2] Those experiences, along with time spent in Mexico and New York, informed his distinctively personal style that drew on popular culture and a border mentality.

The Mexico-US border was established in 1848 after the Mexican-American War, when Mexico ceded massive territory to its northern neighbor, instantly displacing those who were cut off from their Mexican homeland.[3] In his work, Jiménez captures the ongoing Chicano tension and pride with his own brand of "rasquachismo," or unfettered flamboyance.[4] Here, a diverse cast of characters exhibits a range of emotions, from hysterical to resigned. Their plight—hemmed in by helicopters, razor wire, and coyotes (human and animal)—is accentuated by the title, a pointed Mexican phrase dating to the nineteenth century that describes the impossibility of the country's situation.[5]

— EW

71
Luis Jiménez, 1940–2006
Tan Lejos de Dios; Tan Cercas de los Estados Unidos, (*So Far From God; So Close to the United States*), 2001
lithograph
published by Western Michigan University, Kalamazoo, Michigan and the Lawrence Lithography Workshop, Kansas City, Missouri
printed by the Lawrence Lithography Workshop at Western Michigan University
edition: 50
32 × 56 1/2 in. (81.3 × 143.5 cm)
Saint Louis Art Museum,
Museum Purchase 22:2012

Enrique Chagoya

Enrique Chagoya's artist's books, or codices, draw on contemporary popular culture, Western art history, and ancient Mexico to critique the production of history and its heroes. By reproducing fragments of previously printed material, Chagoya "cannibalizes"—extracts significant content from—the recorded past.[1] Chagoya's "cannibalism" enables his work to reclaim his indigenous identity and to reconfigure art history. Although his books are produced using modern equipment and techniques, they are printed on handmade *amate*, or fig-bark paper, and are bound in a screen-fold manner like the pre-Hispanic texts they emulate.[2]

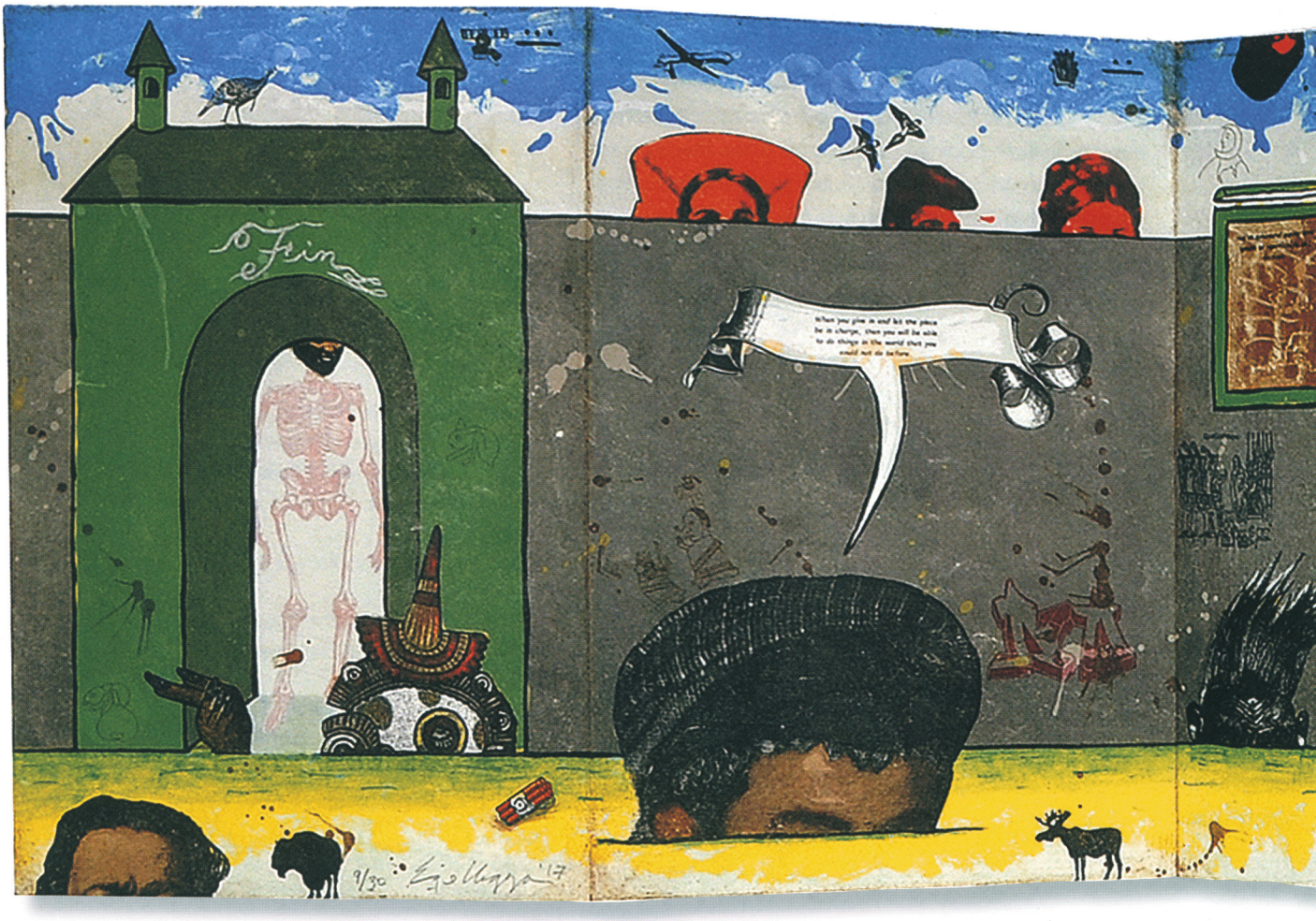
In *Abenteuer der Kannibalen Bioethicists*, Chagoya overtly refers to ancient indigenous image systems, reproducing portions of the Dresden Codex, a pre-Hispanic Maya book of calendrical reckonings.[3] In *The Ghosts of Borderlandia*, a large wall makes a glaring commentary on the divisions that form Chicano identity. Occasional postconquest indigenous drawings fade into the wall's background, while historical and comic-book characters slink into the frame, their foreheads exposing stereotypical headgear but concealing individual identity. In both codices, references to the Western art historical canon are simultaneously irreverent and critical, conveying the arbitrary whims of the art market.

— DS

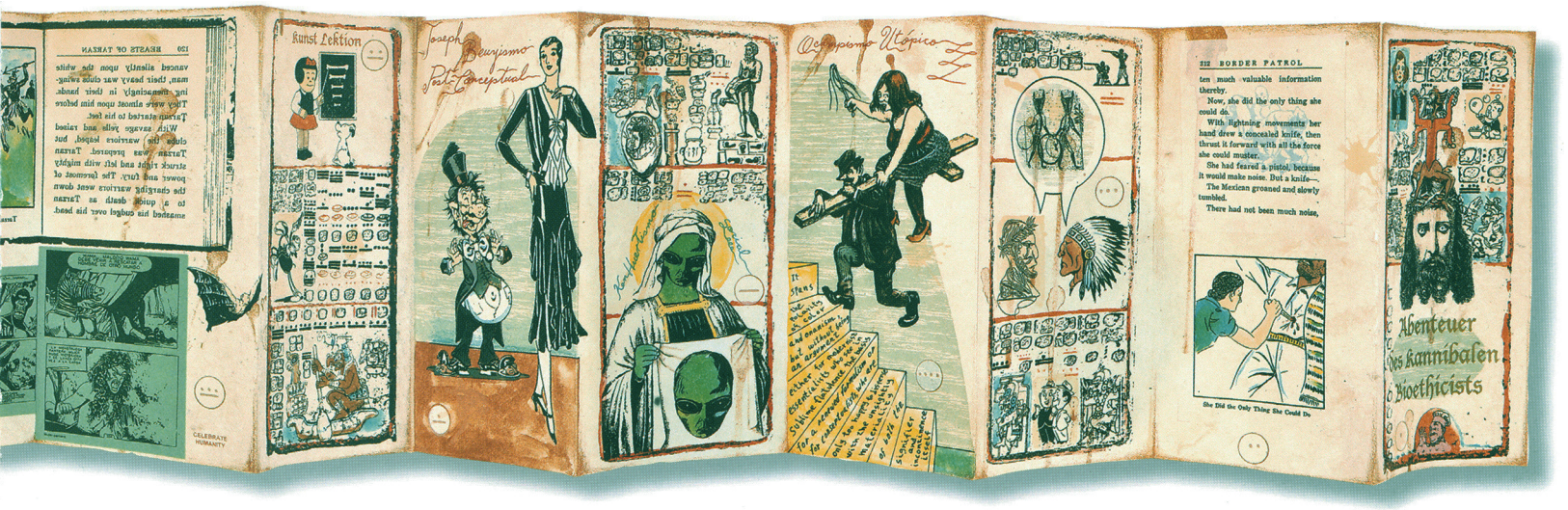
72
Enrique Chagoya, born Mexico, 1953
Abenteuer der Kannibalen Bioethicists (*Adventures of the Cannibal Bioethicists*), 2001
artist's book: lithograph, woodcut, chine collé, and collage on *amate*
published and printed by Shark's Ink, Lyons, Colorado
edition: 30
overall: 7 1/2 × 92 in. (19.1 × 233.7 cm)
Ted L. & Maryanne Ellison Simmons

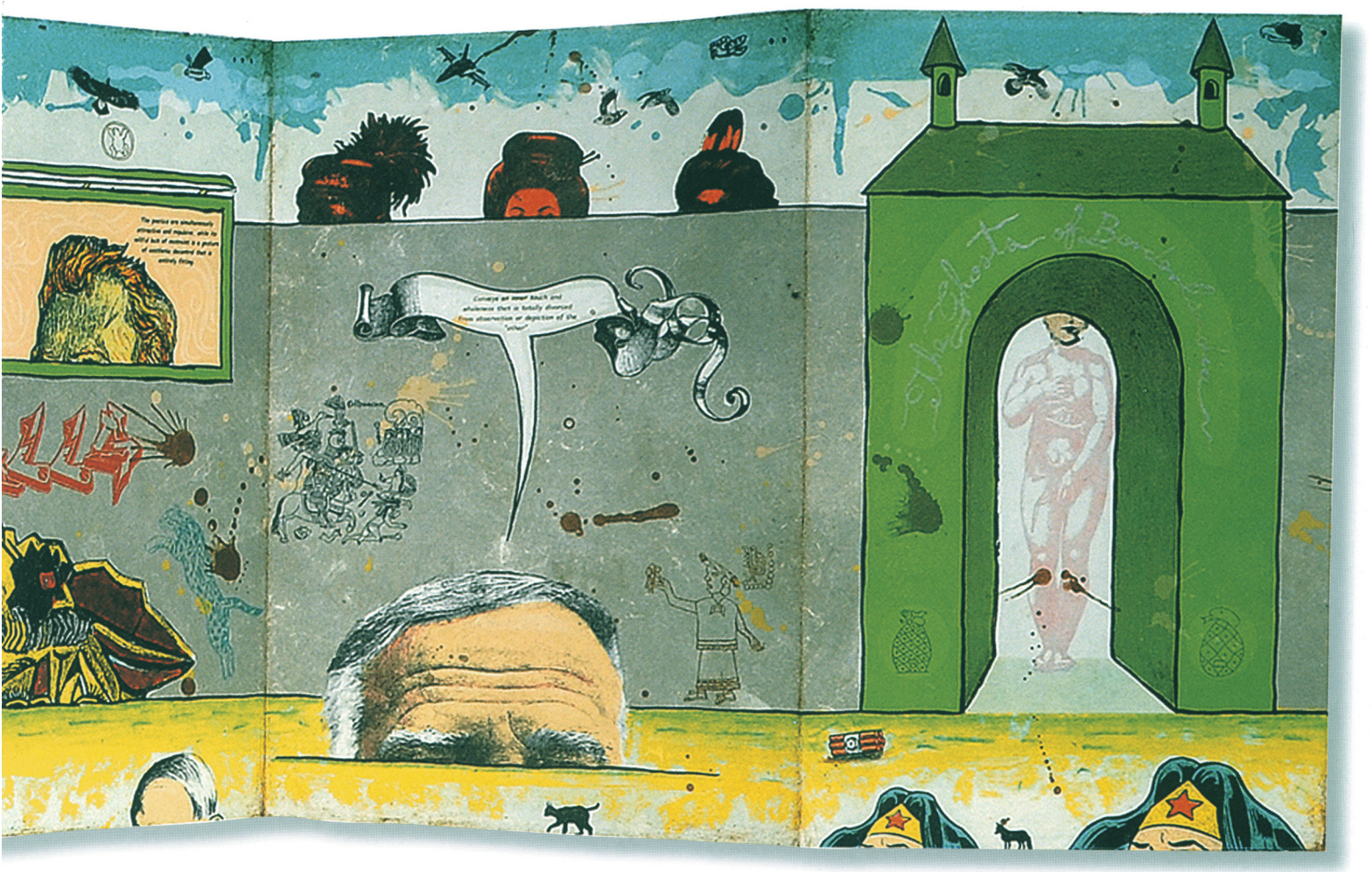
73
The Ghosts of Borderlandia, 2017
artist's book: lithograph with chine collé on *amate*
published and printed by Shark's Ink, Lyons, Colorado
edition: 30
overall: 15 × 80 in. (38.1 × 203.2 cm)
Ted L. & Maryanne Ellison Simmons

Enrique Chagoya



Campbell's
CONDENSED
MODEL'S MEAT SOUP
Campbell's
CONDENSED
MUSEUM DIRECTOR'S TRIPE SOUP
Kunstlektion für Anfänger
¡PUES HA SIDO DESCUBIERTO POR OTRO HORRIFILANTE MONSTRUO DEL LAGO... UN HOMBRE-COCODRILO!
Kunstler
IT'S A DIMENSIONAL RIPPING--AND I'M PASSING IT!
RIGHT NOW!


Kunst Lektion
Joseph Beuysismo
Post Conceptual
Occupismo Utópico
Abenteuer des Kannibalen Bioethicists
She Did the Only Thing She Could Do


The Ghosts of Borders

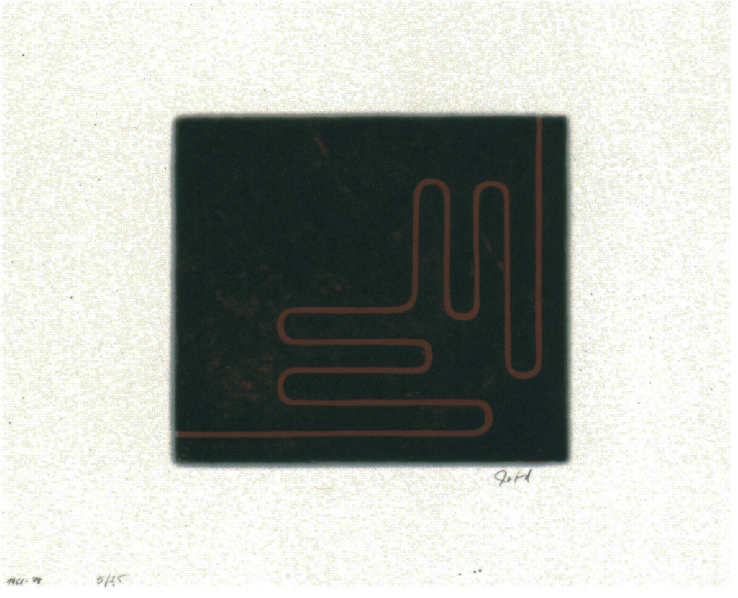
Multimedia in the Printshop

Donald Judd

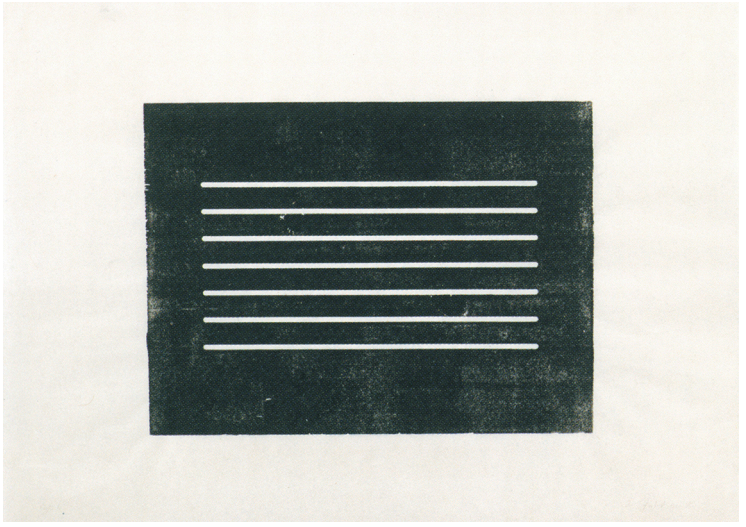
These prints were pivotal for Donald Judd, one of the most renowned sculptors to emerge since 1960. As a young artist in the late 1950s, Judd focused on painting but also began to formulate ideas about what art could be in three dimensions, leading to his influential essay "Specific Objects" (1965). In that context, while he clarified his theories, Judd placed printmaking squarely among his work in other media.

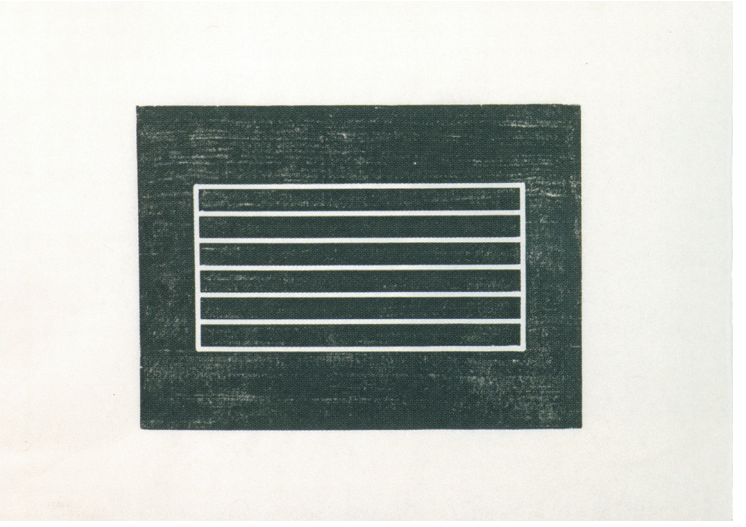
Judd conceived these woodblock prints in his studio in 1961, isolated from the outfitted printmaking workshops typically associated with the period's graphic boom. At that time, Judd was experimenting with surface quality in his paintings, incorporating sand and even carving a wooden plank with a router, thus creating sculptural dimension. His father, Roy Clarence Judd, an experienced woodworker, helped him; and when the younger Judd began making prints, he similarly used routed wooden blocks as the print matrix.[1] He often inked them with oil paint (not printer's ink) and printed them by pressing the blocks onto the paper.[2] In this case, to reinforce the image, he brushed cadmium red, one of his defining colors, on the back of the sheet, making full use of all surfaces.[3] After the blocks were printed Judd sometimes hung them as wall reliefs, further complicating their classification.[4]

— GLW



74
Donald Judd, 1928–1994
Untitled, 1961–78
woodcut with oil on verso
published by Galerie Heiner Friedrich, Munich
printed by Roy C. Judd, Excelsior Springs, Missouri
edition: 25
20 1/2 × 25 in. (52.1 × 64 cm)
Ted L. & Maryanne Ellison Simmons





75
Untitled, 1961–75
two woodcuts
published by Galerie Heiner Friedrich, Munich
printed by the artist's assistants
edition: 20
each: 24 3/4 × 34 in. (62.9 × 86.4 cm)
Private Collection

Louise Nevelson

Like many sculptors, Louise Nevelson made prints periodically throughout her career. She began auspiciously in 1953 at Atelier 17, Stanley William Hayter's collaborative workshop that introduced many American artists to the delights and rigors of printmaking.[1] In the following decade she worked at Tamarind Lithography Workshop in Los Angeles and elsewhere, creating 128 editions by 1974.[2]

Nevelson's *Great Wall* is one of six so-called lead intaglios produced between 1970 and 1973 by Sergio Tosi and Fausta Squatriti in Milan for Pace Editions, the publishing arm of Nevelson's dealer. During the 1960s and '70s, as the concept of the multiple came into its own and entrepreneurial printshops expanded in scope, experimentation with new materials increased. Around this time Nevelson made a small group of multiples and unique sculptures in Plexiglas, Lucite, and polyester resin.[3] Her lead intaglios are hybrid objects (see also cat. 35): she provided wooden elements to the fabricators in Milan, who embossed the individual modules into lead sheets. The assembled elements were then adhered to sheets of heavy rag paper. Arguably more multiple than print, *The Great Wall* not only derives directly from Nevelson's sculptural elements, but also mimics the modular nature of her signature sculptures.

— EW

76
Louise Nevelson, born Russia, 1899–1988
The Great Wall, from the series *Lead Intaglios*,1970
embossed lead mounted on paper
published by Pace Editions, New York
fabricated by Edizioni Sergio Tosi, Milan
edition: 150
30 1/8 × 25 1/4 in. (76.5 × 64.1 cm)
Saint Louis Art Museum,
Gift of Mr. Stanley Goodman 105:1985

99/150
"The Great Wall"
Louise Nevelson – 70

Robert Rauschenberg

In 1970, Robert Rauschenberg established a residence and studio in Captiva, Florida. The abundance of used cardboard boxes he encountered in this setting inspired his appreciation of this "material of waste and softness," and he began his *Cardboards* series of unique sculptural pieces.[1] Cut open, flattened, torn apart, and recombined, the lightweight, discarded containers became heavyweight examples of contemporary abstract sculpture. Having established close relationships with some of the most adventurous publishers—including Gemini G.E.L. in Los Angeles—Rauschenberg was able to carry his ideas for the humble material into the print workshop, and the related *Cardbirds* series of editioned works resulted.

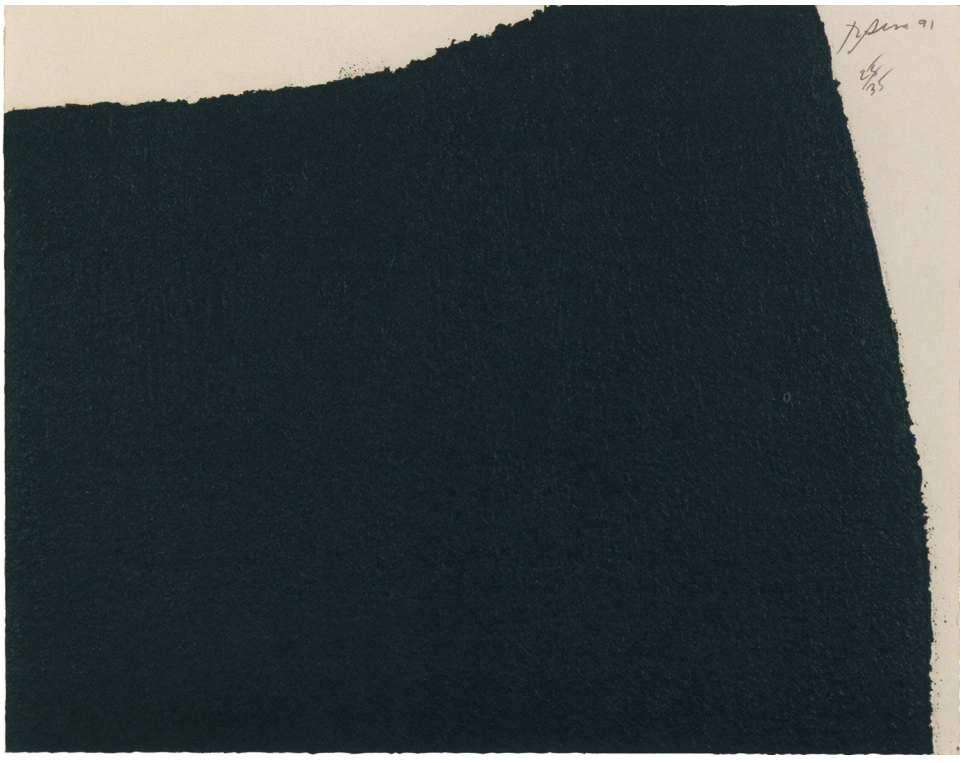
At Gemini, Rauschenberg handed over his prototypes and the workshop replicated the cardboard objects in exacting detail, using fresh paper and new printing. These editions were met with mixed reviews. One critic particularly dissatisfied with the project remarked, "The real issue is the simulacra themselves," perhaps longing disappointedly for the direct address of Rauschenberg's earlier works.[2] Rather, *Cardbirds* relies on the kind of trompe-l'oeil illusion that had long been dismissed in discussions of nonrepresentational art in the twentieth century.[3] Pursuing the somewhat out-of-step, if not irreverent, idea of imitation even further, Rauschenberg collaborated with Gemini once again in 1973 to simulate cardboard in cast bronze.

— GLW

77
Robert Rauschenberg, 1925–2008
Cardbird III, from the series *Cardbirds*, 1971
corrugated cardboard, offset lithograph, screenprint, tape, and polyethylene
published and printed by Gemini G.E.L., Los Angeles
edition: 75
36 3/4 × 35 3/4 in. (93.3 × 90.8 cm)
Mildred Lane Kemper Art Museum, Washington University in St. Louis, Gift of Nancy Singer, 1976

PLASTIC VIALS
12 DOZ.
NO. 55-7
7 DRAM
CRYSTAL PLASTIC VIALS
TO:
37
PLASTIC VIALS
7 DRAM
7 DRAM
AIRBILL ENVELOPE
WESTERN AIRLINES
NEW FLIP
TOP BOX
READY·TO·COOK
TURKEYS

Richard Serra



78
Richard Serra, born 1938
Hreppholar IV, 1991
etching
published and printed by
Gemini G.E.L., Los Angeles
edition: 35
irregular: 31 1/4 × 39 3/4 in.
(79.4 × 101 cm)
Saint Louis Art Museum,
Museum Shop Fund 51:1995

"Alchemy"—the mysterious transmutation of things—is how sculptor Richard Serra once described the experimental nature of the printmaking process.[1] When Serra first visited Iceland in 1990 to begin working on *Afangar*, a site-specific installation of basalt columns on Viðey Island, he had yet to experiment seriously with etching, aside from sporadic forays into the medium.[2] Upon completing *Afangar*, however, he produced two groups of etchings inspired by but also wholly distinct from his installation work. *Hreppholar IV* belongs to the second, more unusual group, which demonstrates how Serra's athletic approach to printmaking achieves an aesthetic of transmutation through the production of "intaglio constructions" that seem to morph from prints into sculpture.[3]

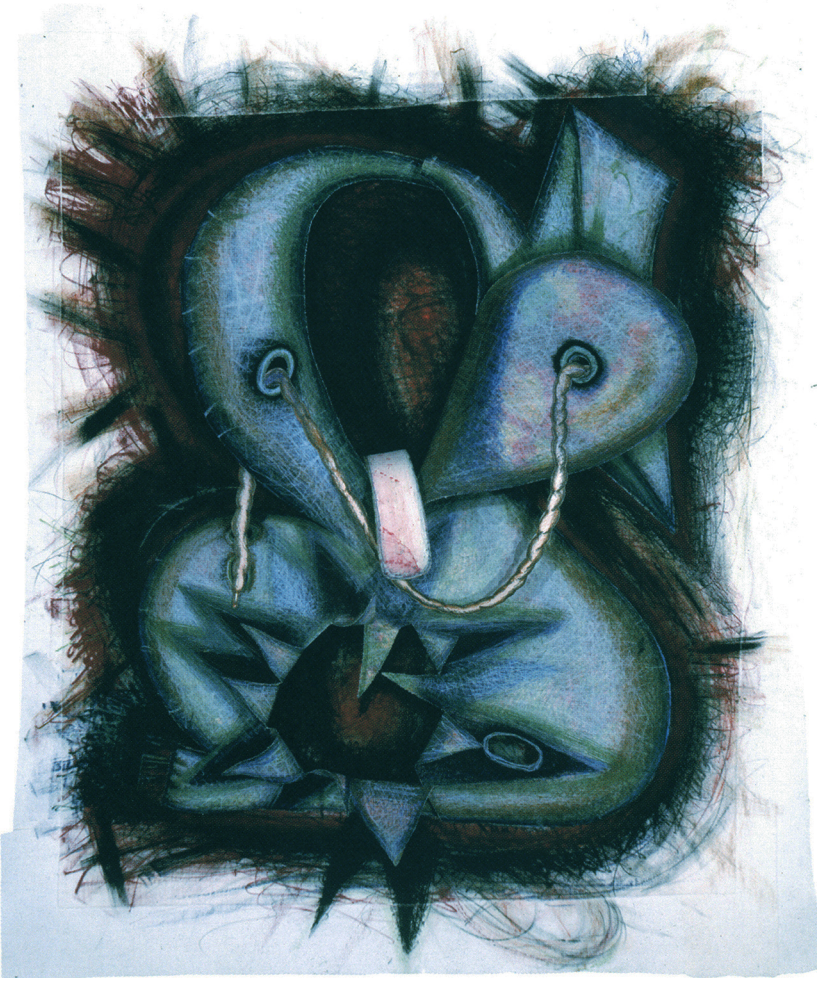
While intaglio processes always create extrusions of ink that rest on a print's surface, the black mass of *Hreppholar IV* accumulates visible height on top of the paper, as if through the force of some volcanic event. This results from etching deeply into an uncommonly thick plate, requiring up to a pound of ink to pull one print.[4] Despite the apparent weight of this mass, it also seems strangely buoyant, even fragile, owing to the undulating swell and ripple of its surface textures—much like the encrustations of lava Serra observed strewn about the Icelandic countryside, and that so captivated him during his stay there.[5]

— LMC

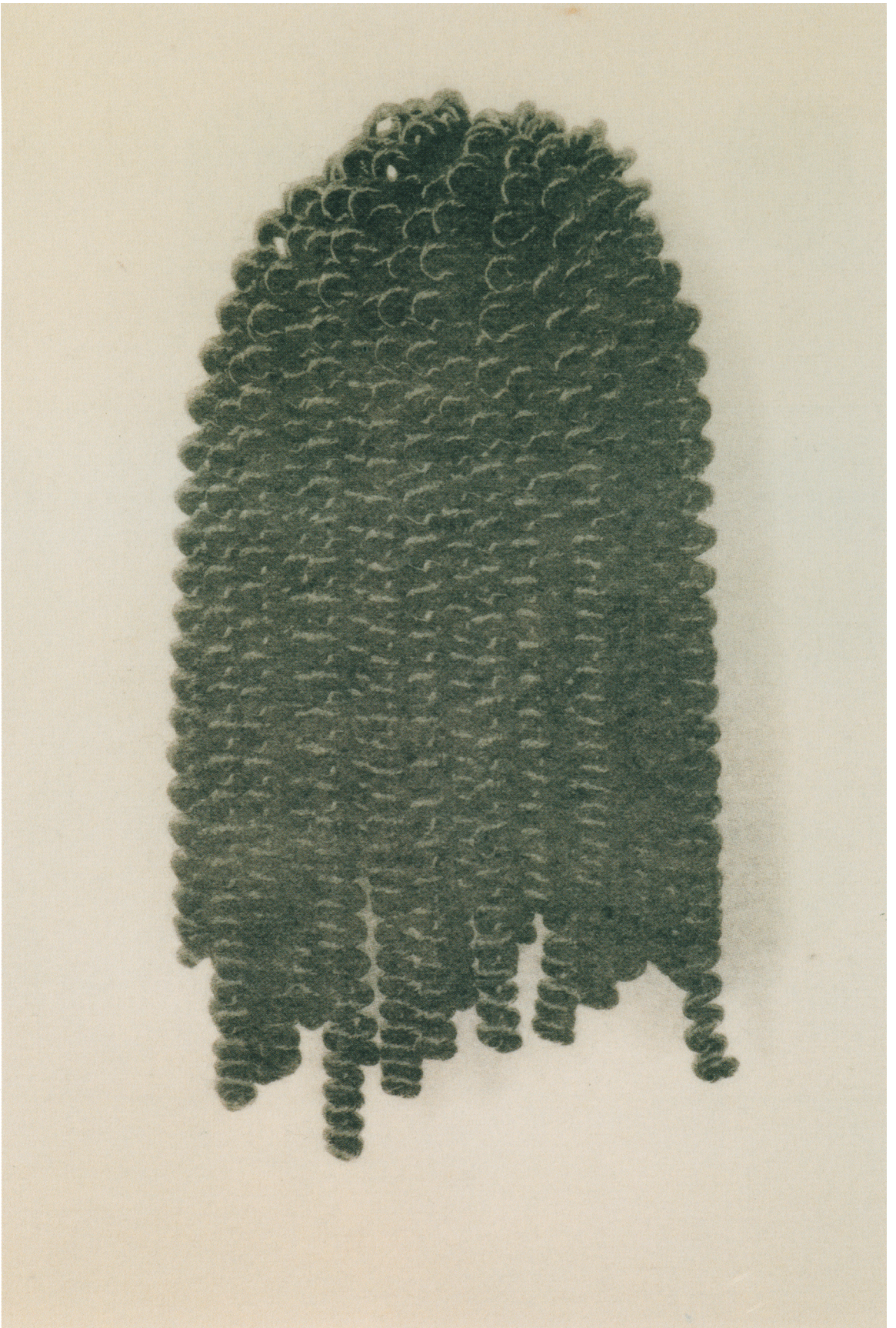
Elizabeth Murray

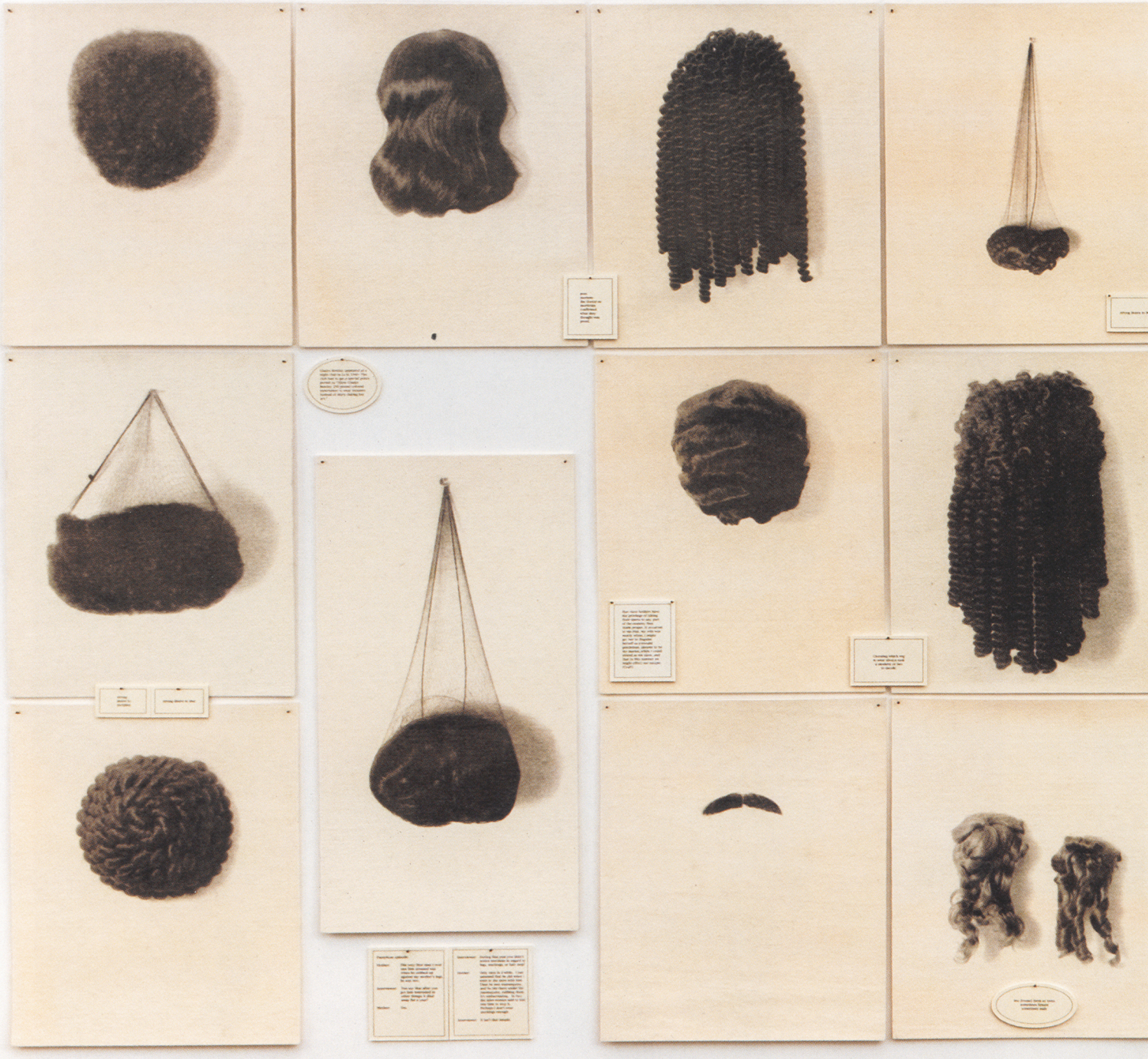
Elizabeth Murray was thoroughly dedicated to painting, even when Minimalism and Conceptual art ruled, and even when she was blowing her paintings off the wall in high relief, as she did with *Shoe String*. Despite some accidental encounters with printmaking early on, only after repeated invitations did she finally agree to work with Brooke Alexander Editions in 1979.[1] Like Philip Guston (cat. 43), she first came to art through the comics, and in a beguiling anecdote from her youth she sent a sketchbook to Walt Disney, hoping to work as his secretary.[2] Her preference for comics with "abstract" qualities—Donald Duck, Little Lulu—is evident in this print, a crazy, convoluted 3-D shoe with its titular string winding through the sculptural image. Murray's humorous, wonky abstracted objects from everyday life include coffee cups as well as shoes. Both bore for her "all kinds of connotations": as she put it, "You don't think about it, but you use it every day."[3] *Shoe String* is messy like a drawing around the edges, but rises off the page like her paintings in an explosion of complex double-sided printing.[4] Illusionistic tricks include the shoestring and "explosion" at the bottom—both cut-outs—but also the faux shadows she drew to correspond to those three-dimensional elements.

— EW



79
Elizabeth Murray, 1940–2007
Shoe String, 1993
three-dimensional lithograph with collage
published and printed by Universal Limited Art Editions, West Islip, New York
edition: 70
40 3/4 × 33 3/4 × 5 in.
(103.5 × 85.7 × 12.7 cm)
Jerome & Judith Weiss Levy





Lorna Simpson

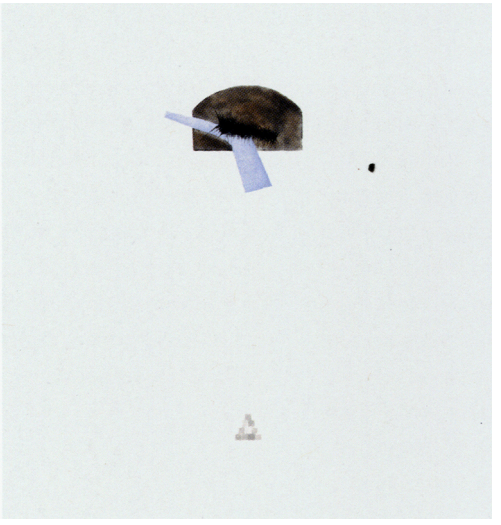
Lorna Simpson's *Wigs* portfolio—a thought-provoking presentation of hairpieces, from black braids to golden tresses, mustache to merkin—communicates on multiple levels.[1] The wide range of wig types, textures, and styles immediately prompts discussion of the social and political history of African American hairstyles, evoking heated debates surrounding white supremacy and black pride.[2] They also acknowledge such hairstyles as a distinctly African American phenomenon—a New World transformation of African traditions of hairdressing and adornment.[3] Furthermore, the felt surface on which the wigs are printed lends the hairpieces a sympathetic mood and texture.[4] Even the heat, moisture, and friction required for transforming wool fibers into felt might be likened to the cocktail of heat, oils, and manipulation used for straightening hair.

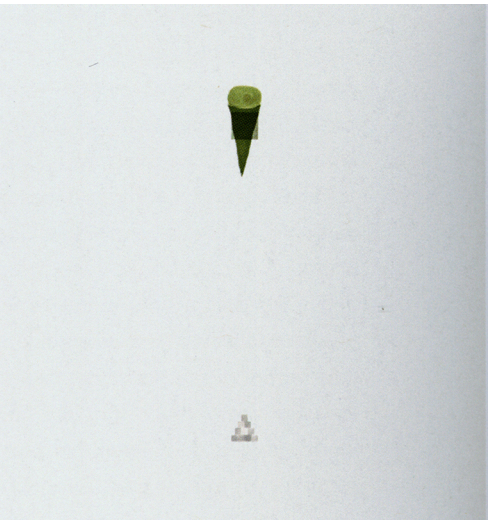
At the core of Simpson's work is a marriage between photography and text, linked to her abiding interest in film.[5] *Wigs* includes seventeen small text panels, also printed on felt and intended to be precisely placed in the artist's prescribed layout. The texts range from brief aphorisms ("strong desire to define" or "strong desire to blur") to mini-anecdotes (about the black lesbian blues singer Gládys Bentley; Sojourner Truth; a troubling "Pantyhose episode"). Their presence in the portfolio is poetic, suggesting perhaps a storyboard for a film, but without any precise narrative.

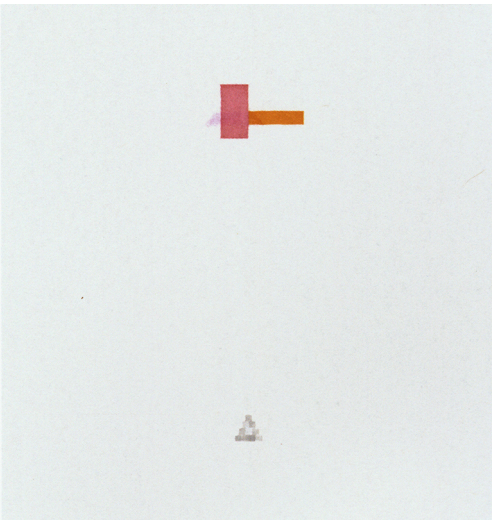
— EW

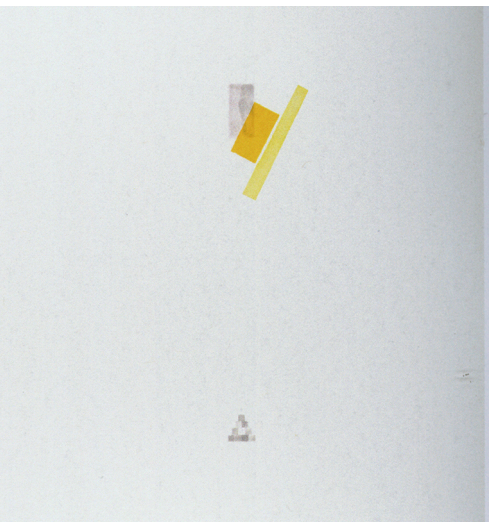
80
Lorna Simpson, born 1960
Wigs (*Portfolio*), 1994
thirty-eight waterless lithographs on felt,
twenty-one with photographs,
seventeen with text
published by Rhona Hoffman Gallery, Chicago
printed by 21 Steps, Albuquerque
edition: 15
overall: 72 in. × 13 ft. 6 in. (182.9 × 411.5 cm)
Saint Louis Art Museum,
Eliza McMillan Trust 29:1999a-ll

Richard Tuttle





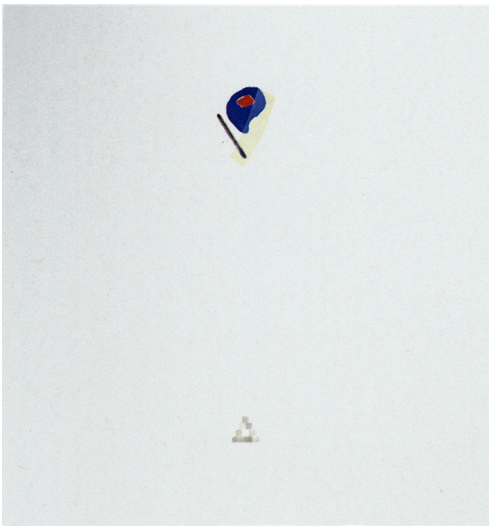


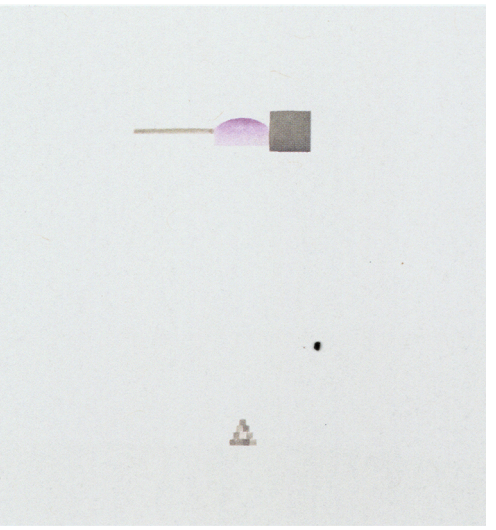


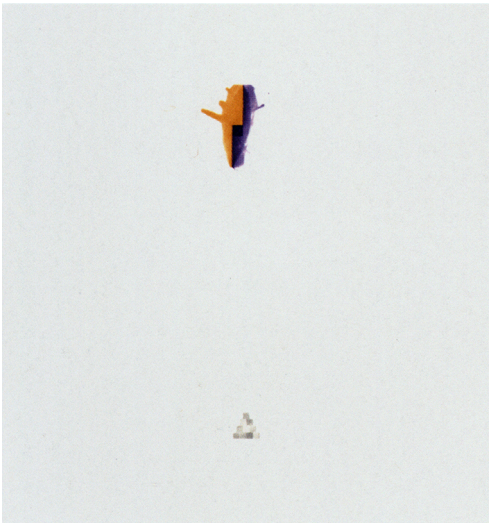
Richard Tuttle's art has a disembodied quality to it, and his prints share an elegant, sparse materiality with his drawings and sculpture. As befits an artist whose medium is defined by its conceptually driven three-dimensionality, he approaches each project accordingly, as though a print series is a scientific experiment for which a recipe must first be deduced.[1] His work has repeatedly been characterized as feminine, so it speaks volumes to know that he sought out Agnes Martin in his earliest days in New York and that the two remained close friends until she died.[2]

Up, to 7, one of many projects resulting from Tuttle's long collaboration with Crown Point Press in San Francisco, speaks not only to the dimensional and arguably feminine aspects of Tuttle's work, but also to process. The press's founder, Kathan Brown, affirms that Tuttle emphasized the importance of the changes that occurred in the course of the five days he was onsite to produce it, most substantially the addition of the "ziggurat" form that would appear at the bottom of each image (turning the square format into a rectangle), which he added on the very last day, and reordering the last print in the series, which had initially been the very first.[3]

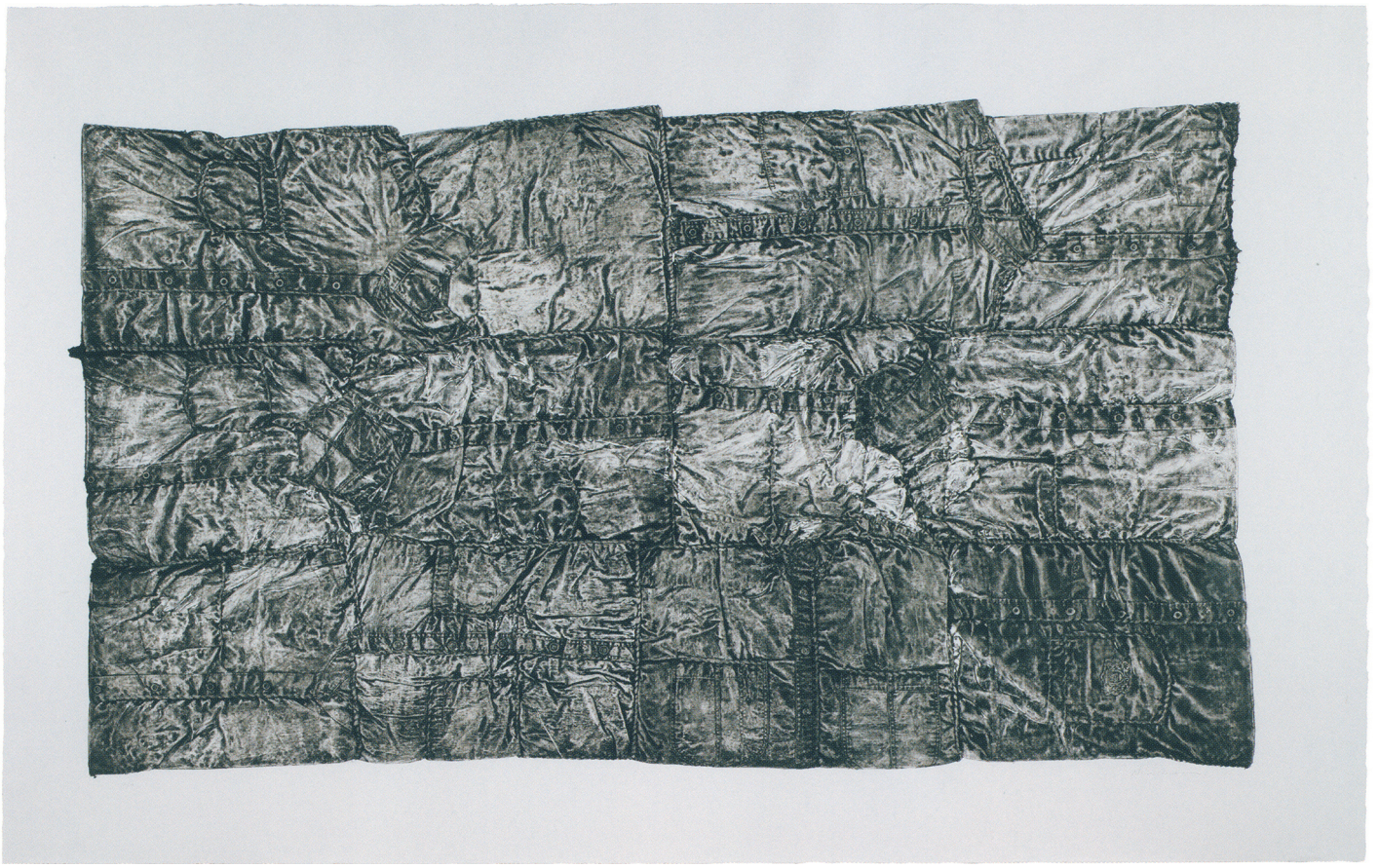
— EW







81
Richard Tuttle, born 1941
Up, to 7, 2000
eight aquatints with etching and drypoint
published and printed by Crown Point Press,
San Francisco
edition: 20
each: 19 × 18 in. (48.3 × 45.7 cm)
Jerome & Judith Weiss Levy



Nick Cave

Reflecting on the essential role that found objects play in his sculptures, installations, and the wearable assemblages that he calls Soundsuits, Missouri-born artist Nick Cave has confessed, "The flea market is the catalyst behind the majority of my artistic output."[1] Cave's reverence for discarded belongings—particularly lothing and accessories—was central to the work he crafted with Island Press at Washington University in St. Louis.[2] Cave harnessed the shop's expertise in complex, large-format, multimedia editions to create works bridging fiber arts, sculpture, and print. For each edition of *MASS*, a unique collagraphic "plate" was fashioned from twelve white button-down shirts that were purchased at Goodwill stores across St. Louis; the shirts were then sewn together by hand and fixed with an acrylic coating.[3] The completed triptych—which comprises the plate and impressions taken from its front and back surfaces—serves as an altarpiece dedicated to the everyday objects that infiltrate and define our lives.

MASS also pays homage to those affected by HIV/AIDS, a theme that Cave addressed in a companion print project at Island Press, *Virus* (2000), and in an earlier installation, *Contraceptive #17* (1997).[4] Although the stitched shirts in *MASS* evoke the AIDS Memorial Quilt of the NAMES Project Foundation, without personalization the triptych suggests a haunting commemoration of those who suffer privately.

— HH

82
Nick Cave, born 1959
MASS, 2000
collagraph on two sheets and collagraphic plate comprised of hand-stitched shirts
published and printed by Island Press, St. Louis
edition: 19
overall: 58 in. × 20 ft. 8 in.
(147.3 × 629.9 cm)
Adrienne D. Davis

Martin Puryear

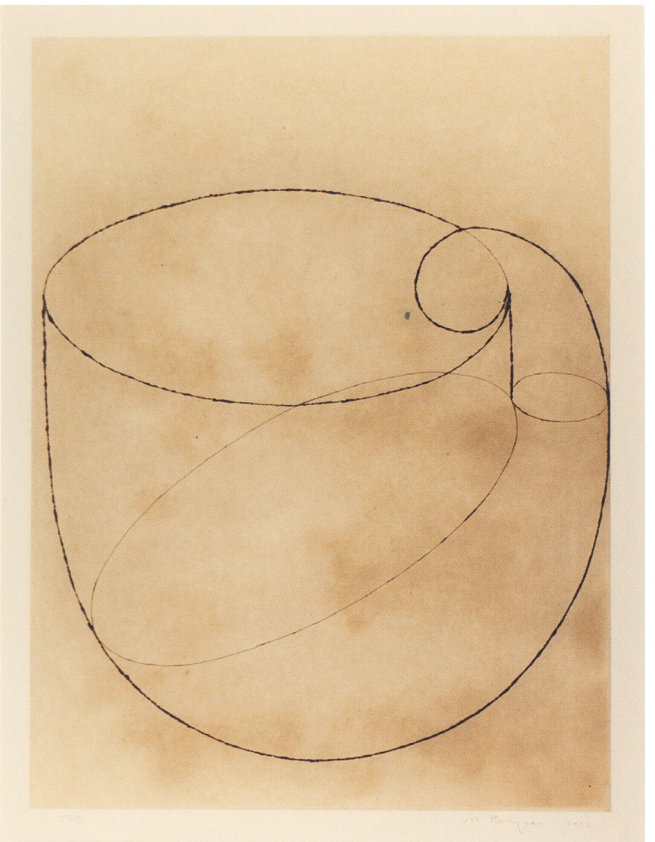
Although he hesitates to call himself a printmaker, Martin Puryear, who is recognized for his sculptures, has made prints since his early education. At a young age and as a student in the 1960s and '70s, Puryear showed a fascination with how things are constructed, mastering sophisticated skills both in art academies and through the observation of carpenters and furniture makers.[1] Puryear was fully aware of emerging Conceptual art practices, but remained committed to fastidious handwork. His elegant sculptures, which often reference universal forms, are abstracted and not clearly identifiable. His prints often depict similar motifs articulated on a flat surface, and thus open further possibilities to study and represent volume, a fundamental concern in much of Puryear's work.[2]

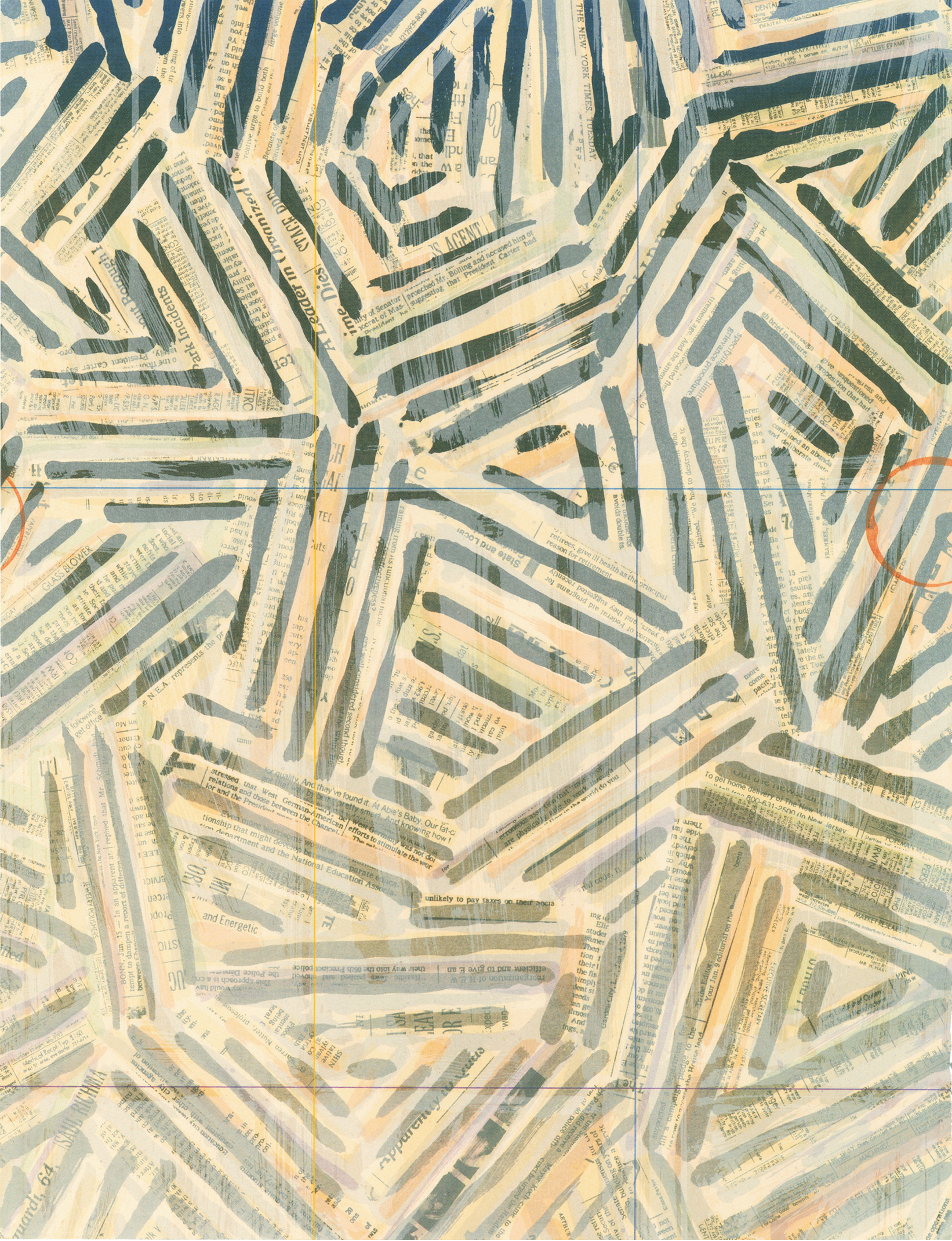
Untitled II and *Profile* are minimal compositions, yet his integration of various print techniques generates subtle nuances that establish a sense of space. In both prints, a central abstract form seemingly hovers in an undefined spatial field. Using soft-ground etching in *Profile*, Puryear subtly varies ink opacities to evoke the translucent skin of a vessel. Different qualities of line, resulting from etching and drypoint, curl and intersect to animate *Untitled II* and suggest the cross-sections of an engineering drawing. Moreover, its contours, notches, and swells echo the organic wood saplings and the twisted rawhide laces that comprise some of Puryear's sculptures.[3]

— GLW

83
Martin Puryear, born 1941
Untitled II, 2002
aquatint with etching and drypoint on chine collé
published and printed by Paulson Press, Berkeley, California
edition: 25
34 7/8 × 27 7/8 in. (88.6 × 70.8 cm)
Saint Louis Art Museum,
Museum Minority Artists Purchase Fund
25:2004

84
Profile, 2002
etching with drypoint on chine collé
published and printed by Paulson Press, Berkeley, California
edition: 40
34 13/16 × 27 7/8 in. (88.4 × 70.8 cm)
Saint Louis Art Museum,
Museum Minority Artists Purchase Fund
24:2004





Language

Fluxkit

To understand and experience a *Fluxkit*, it must be unpacked to reveal its many parts. By nature, it is collective, comprising works by different contributors who, at one point or another, connected with the artist, publisher, and organizer George Maciunas. Maciunas conceived of Fluxus Editions in the early 1960s as one aspect of Fluxus, a multipronged initiative he devised to support and consolidate the activities of a fluid international network of creatives who, at that time, were exploring the uncharted intersections of art, performance, music, and poetry. The editions were designed to be portable so they could be distributed cheaply and widely from Fluxshops, one of which Maciunas established at 359 Canal Street in New York. They were also interactive objects intended to be integrated into everyday life.

The most comprehensive of all the Fluxus Editions, the *Fluxkit* contains—among other items attributed to different artists—a collection of slender plastic boxes, many of which hold sets of small paper cards printed with short texts, usually instructional in nature. Meant to be held, read, and followed, they are "scores" for hundreds of individual actions and collective performances, or "events," which were also presented at Fluxus festivals in the United States and Europe at the time.[1]

— GLW

85
Eric Andersen, Danish, born 1943
Ay-O, Japanese, born 1931
George Brecht, 1926–2008
Robert Filliou, French, 1926–1987
Albert Fine, 1932–1987
Shigeko Kubota, Japanese, 1937–2015
George Maciunas, born Lithuania, 1931–1978
Serge Oldenbourg, French, 1927–2000
James Riddle, born 1933
Mieko (Chieko) Shiomi, Japanese, born 1938
Ben Vautier, French, born 1935
Robert Watts, 1923–1988
Fluxkit, 1966–67
vinyl-covered attaché case containing objects in various mediums
designed and assembled by George Maciunas
case, closed: 11 1/4 × 17 3/8 × 5 3/4 in. (28.6 × 44.1 × 14.6 cm)
Saint Louis Art Museum, Director's Discretionary Fund, Friends Fund, bequest of Helen K. Baer by exchange, the Contemporary Art Society, Donna Moog, Dorothy Moog, Mr. and Mrs. Charles F. Knight, and Museum Purchase by exchange
69:2001a-jj

FLUXKIT
5
HI
Cats
Chess
Deck
by
George
Brecht
A FLUXGAME
50

Jasper Johns

Let's face it, [Jasper Johns is] one of the greatest lithographers of all time—and one of the hardest to print. His stones yield the last ounce of blood lithography has to yield.

— Kenneth Tyler, Gemini G.E.L., 1970

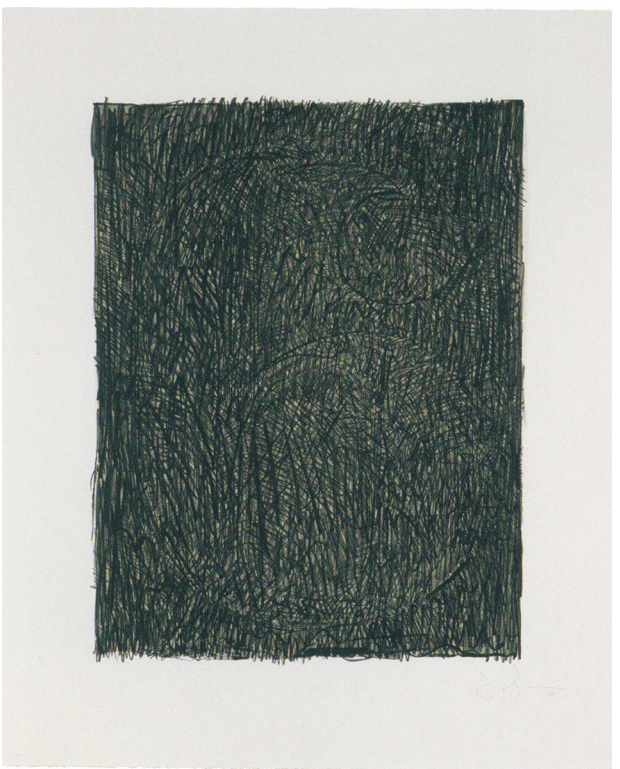
The numerals zero through nine stand out among Jasper Johns's commonplace subjects, both for their iconic status in his work and for the relentlessness with which he has approached them, time and again, since 1955.[1] Our familiarity with numbers, which are among the first signs children learn to recognize, makes them perfect Johns material: he knows them and we know them, intimately, no thinking needed.[2] That, according to the artist, enables him to treat each number without regard for meaning beyond the physical work of art. Furthermore, he insists that each time he approaches them, something new results from the alchemical bond between artist and model.

Black Numeral Series demonstrates that principle and the complex surfaces of the print attest to Johns's ability to wring anything he wants out of the lithographic process. It also fulfills Gemini G.E.L.'s ambition to create works of art on a significant scale in multiple. In 1968, Johns was an experienced lithographer, but with these prints—his largest at that time—he categorically defied the reputation of the lithograph as a minor art on his own terms.

— EW

86
Jasper Johns, born 1930
Black Numeral Series, 1968
ten lithographs
published and printed by Gemini G.E.L., Los Angeles
edition: 70
each, approximate: 37 × 30 in.
(88.9 × 76.2 cm)
Saint Louis Art Museum, Friends Fund
34:1976.1-.10

Jasper Johns



Bruce Conner

Bruce Conner's iconoclastic approach to the art market came to full-blown fruition in the arena of printmaking, in which his fingerprint—the artist as the matrix—heightened the object's value, and that same fingerprint constituted his artistic persona. After sampling fine-art lithography in 1965, he opted for the commercial offset process as a means to disseminate his drawings, or, as in *Applause Copyright ©1966 by Bruce Conner. All Rights Reserved*, to create a product that mimicked mass-produced signage.[1]

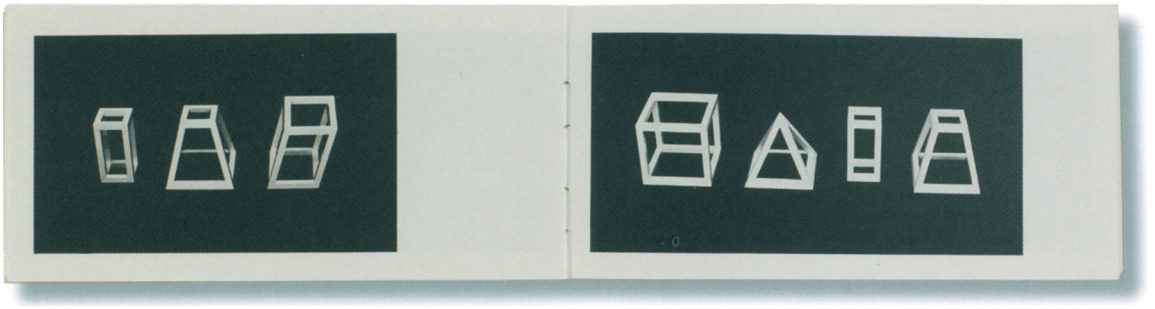
A request for his fingerprints when he was hired for a one-semester teaching position prompted him to reprise his 1965 lithograph composed solely of his thumbprint.[2] He insisted the official fingerprints were works of art and had to be returned to him. In the end, he made a limited edition of twenty fingerprint sets, one copy reserved for the university. Smith Andersen Editions published *Prints* as a boxed set including the police-issued fingerprint sheet, each one literally printed by the artist's own hand, along with photo-documentation and correspondence between Conner and university officials, a sly performance piece with commentary on the burgeoning production of multiples.

— EW

87
Bruce Conner, 1933–2008
APPLAUSE COPYRIGHT ©1966 BY BRUCE CONNER. ALL RIGHTS RESERVED, 1970
offset lithograph, second edition
published by the artist
printed by Kaiser Graphics, Oakland, California
edition: 75
7 1/16 × 20 7/8 in. (17.9 × 53 cm)
Ted L. & Maryanne Ellison Simmons

88
PRINTS, 1974
boxed set of six folders containing letters,
photocopies, fingerprints, and photographs,
with packing list and key
published by Smith Andersen Editions,
Palo Alto, California
printed by various printers
edition: 20
box, closed: 10 1/2 × 15 1/4 × 2 1/4 in.
(26.7 × 38.7 × 5.7 cm)
Ted L. & Maryanne Ellison Simmons

Sol LeWitt



Books were integral to the work of Sol LeWitt, an artist who helped to develop Minimal and Conceptual art during the 1960s and 1970s. Known for his large-scale structures and wall drawings, LeWitt also thought deeply about objects for the hand and began producing books in 1966. Beyond presenting his work in galleries, he explained, a book can often "be more easily read at home under less intimidating conditions."[1] He produced more than fifty artist's books in his lifetime and in 1976 helped to found Printed Matter, a nonprofit bookstore and exhibition space in New York dedicated to promoting contemporary applications of the form.

In these four books, Lewitt used language to set out his visual systems involving line, shape, and color, either in the title or as an itemized list of descriptive phrases in the first pages, directing how the components are to be combined. These systems are developed as the book progresses, starting with an analytical tone that gives way to unexpected, even playful, sensory impressions, depending on how the elements interact, such as the vibrating plaids in *Four Basic Kinds of Lines and Colour* and portraits of shape families in *Open Geometric Structures*.

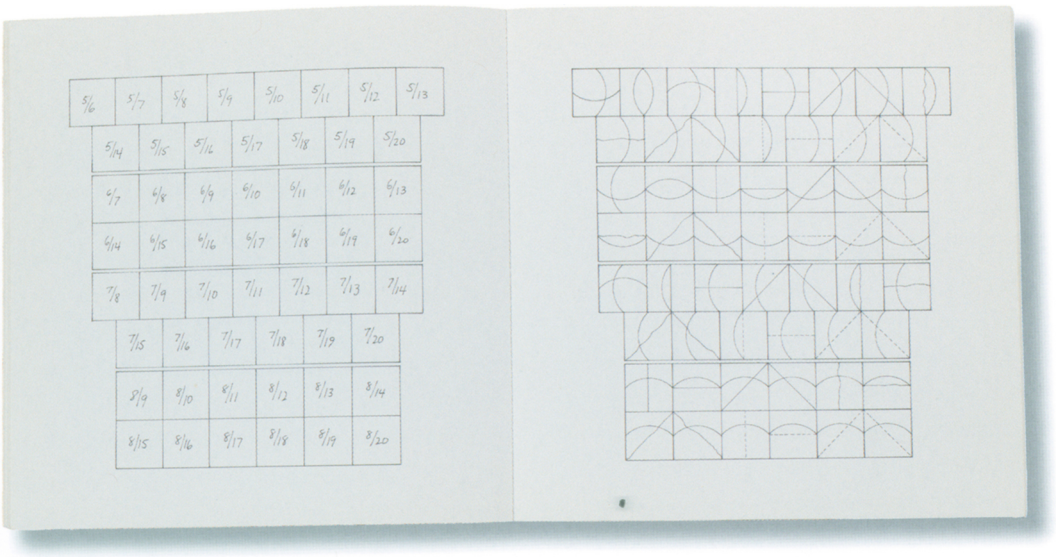
— GLW

this page:
89
Sol LeWitt, 1928–2007
Open Geometric Structures. Five Geometric Structures and Their Combinations, 1979
artist's book
published by Nicholas and Fiona Logsdail, Lisson Gallery, London
closed: 4 3/4 × 8 3/4 in. (12.1 × 22.2 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis

facing page:
90
Arcs and Lines. All Combinations of Arcs from Four Corners, Arcs from Four Sides, Straight Lines, Not-straight Lines, and Broken Lines, 1974
artist's book
published by Éditions des Massons, Lausanne in collaboration with Yvon Lambert, Paris
closed: 9 × 9 in. (22.9 × 22.9 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis

91
Geometric Figures and Color, 1979
artist's book
published by Harry N. Abrams, New York
closed: 9 × 9 in. (22.9 × 22.9 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis

92
Four Basic Kinds of Lines and Colour, 1977
artist's book
published by Lisson Gallery, London; Studio International, London; and Paul David Press, New York
closed: 8 7/8 × 8 7/8 in. (22.5 × 22.5 cm)
Washington University, Kranzberg Art & Architecture Library, St. Louis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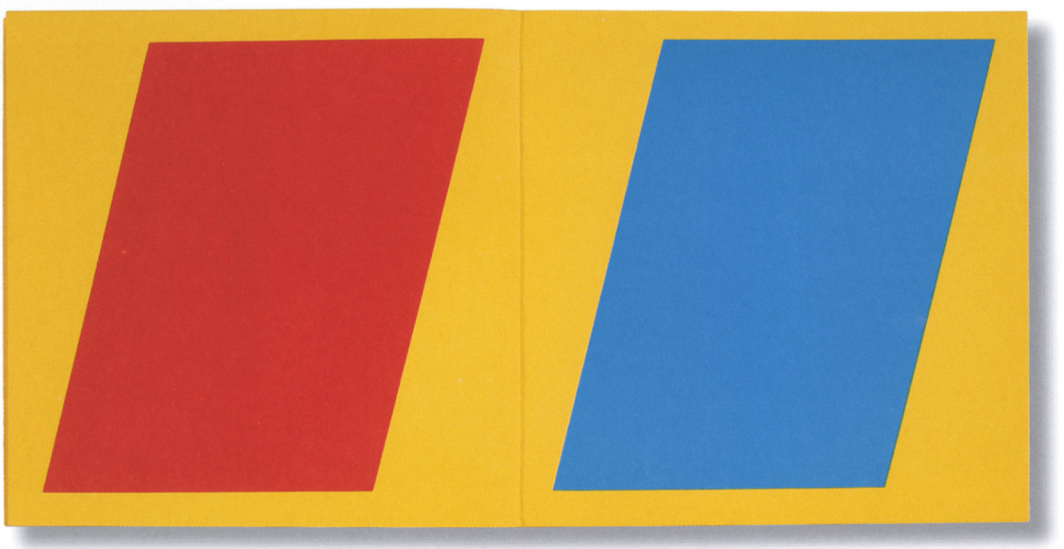
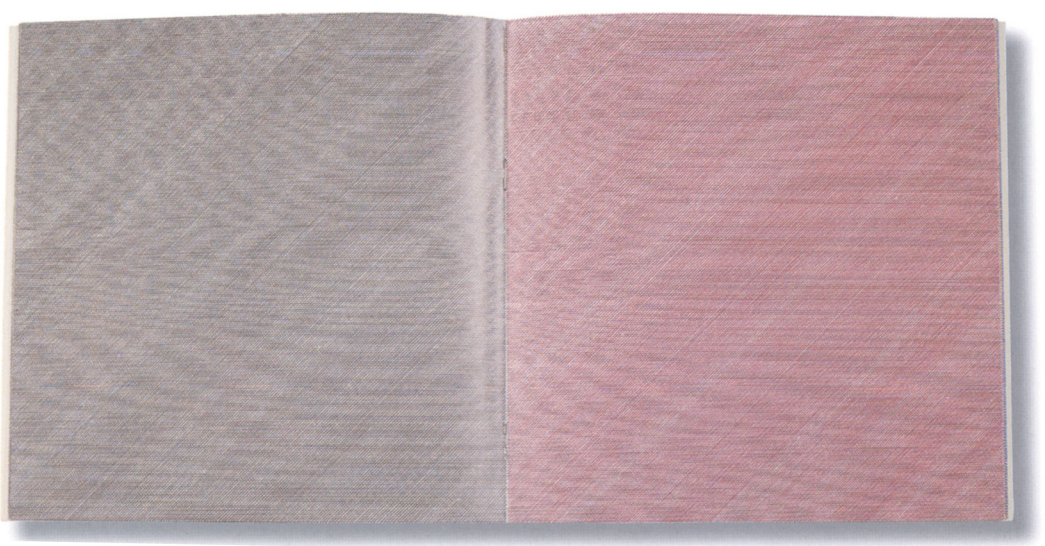




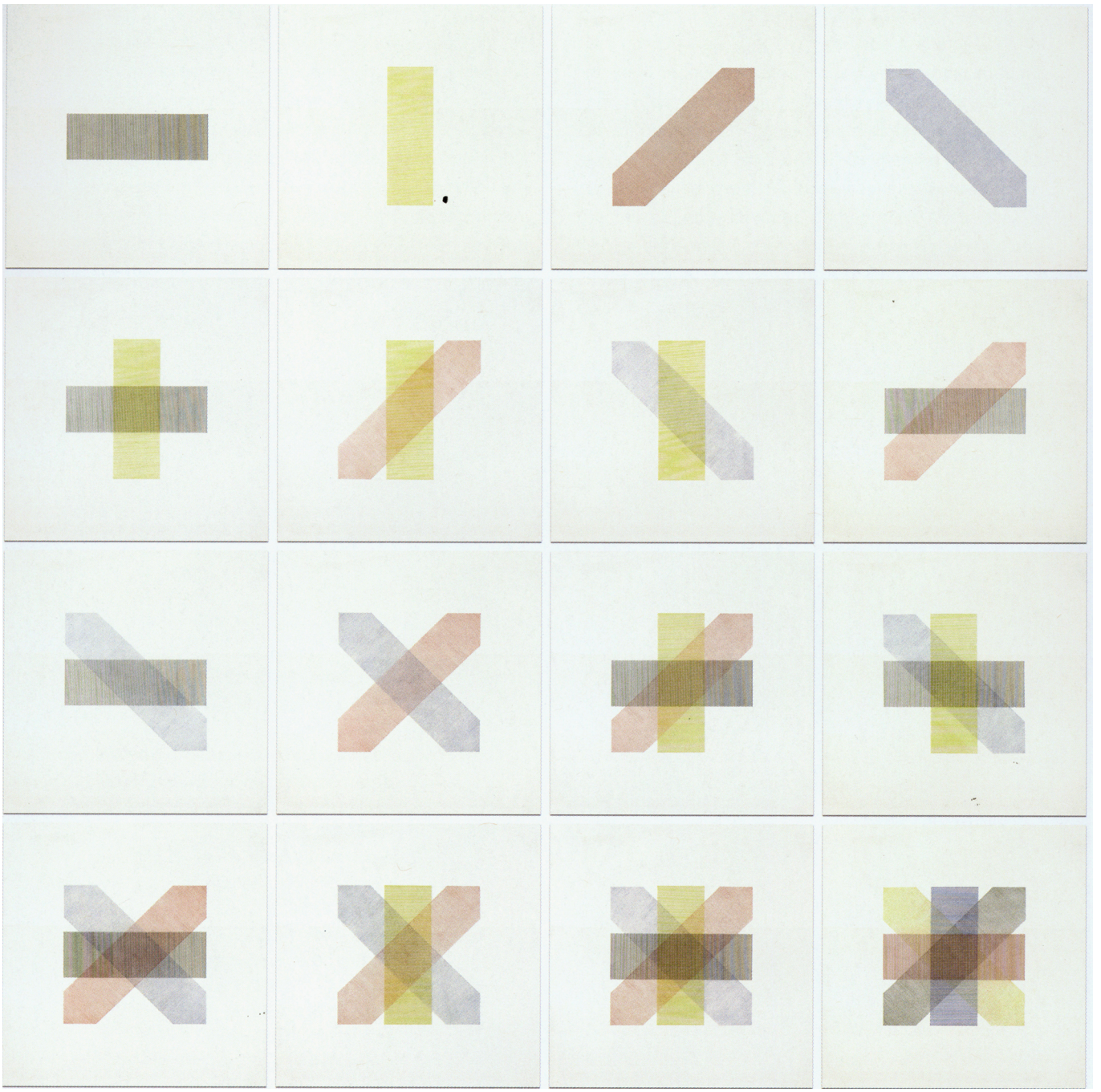
Sol LeWitt

In 1967, Sol LeWitt's famous statement "the idea becomes a machine that makes the art" appeared in *Artforum*, encapsulating an approach he shared with others who were formulating Conceptual art.[1] Within three years of his seminal article, printmaking became a major aspect of LeWitt's endeavor. This was due, in part, to impatience, recognizing he could work out his directions and procedures and reap visual results more quickly with a press than a pen.[2] Moreover, printmaking had its own highly refined operations within the workshop—color separation, plate registration, and numbered editioning, among others—and integrating these factors provided LeWitt even more options to add variables to his generative formulas.

For this series, LeWitt restricted the formal elements to straight lines and the three primary colors plus black. Using only two printing plates—one for the rectangular band, one for the pointed band—compounded these limitations.[3] Despite this simplicity, the results are complex. Through plate rotation and ink changes, some of the most basic tasks in the printshop, LeWitt worked out the systems he devised and realized an array of permutations. The founder of Crown Point Press, Kathan Brown, an expert in intaglio printing, collaborated with LeWitt on this series and on several other early print projects.

— GLW

93
Sol LeWitt, 1928–2007
Bands of Color in Four Directions and All Combinations, 1971
sixteen etchings
published by Parasol Press, New York and Wadsworth Atheneum, Hartford, Connecticut
printed by Crown Point Press, Oakland, California
edition: 25
each: 21 1/8 × 21 1/4 in. (53.7 × 54 cm)
Jerome & Judith Weiss Levy



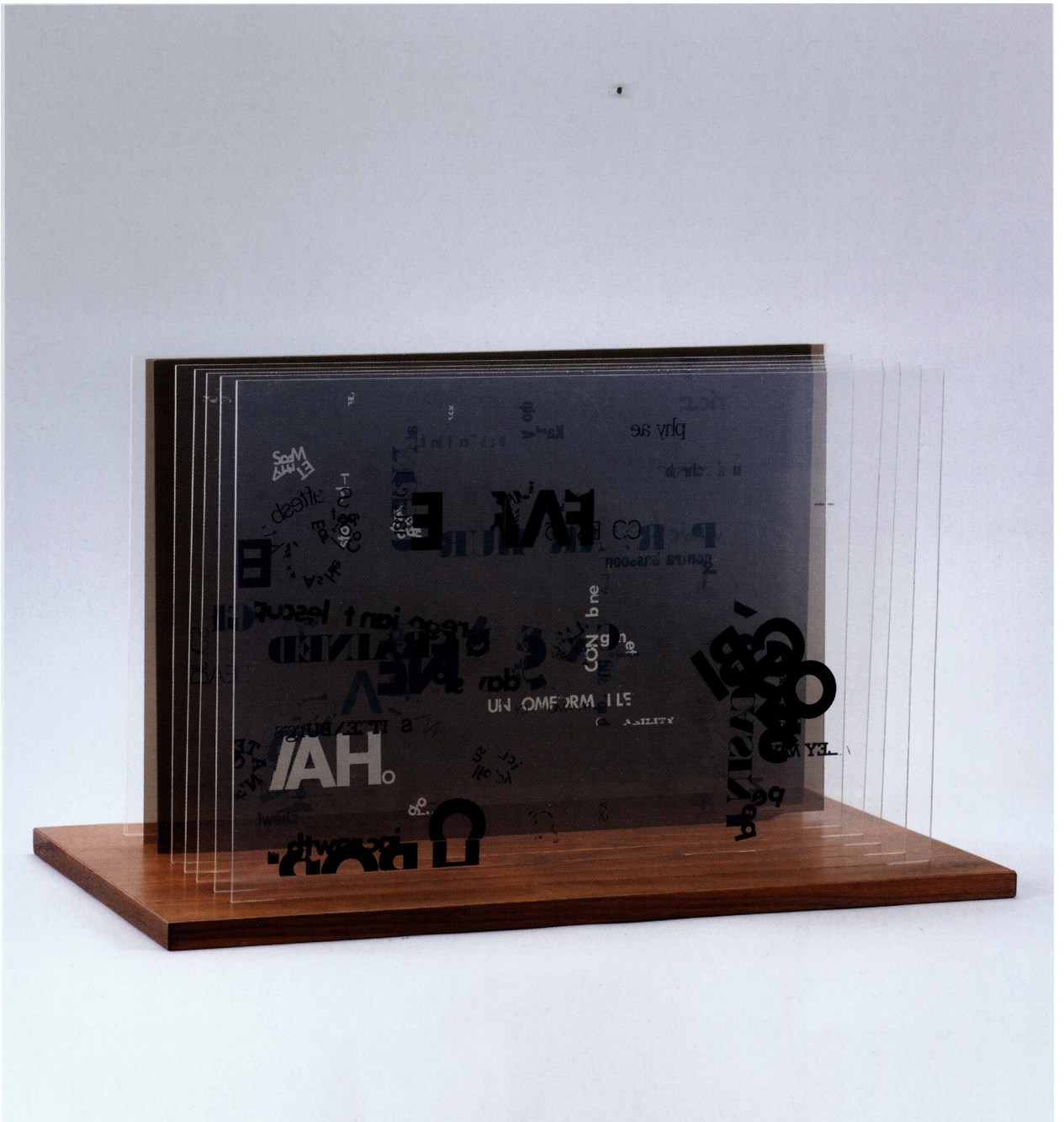
John Cage

Not Wanting to Say Anything about Marcel was John Cage's first editioned graphic work. Given his quest to disrupt cultural production, neither his use of Plexiglas nor the unusual sculptural format with changeable elements is surprising.[1] The "Marcel" of the title was the recently deceased artist Marcel Duchamp. The project was conceived while Cage was in residency in Cincinnati. There he had befriended the art dealer Carl Solway, whose Eye Editions published the edition of 125 sets, comprising eight Plexigrams each.[2]

For Cage, chance systems removed personal taste and choice from a work of art. He used chance here, as in his music, by applying the three-coin toss of the *I Ching*, the *Book of Changes*, which he likened to using a computer: "The most ancient way of permitting an individual to program is provided by the mechanism of the I Ching."[3] In the process, outlined by Cage in an accompanying booklet, the artist subjected a series of forty-six questions to the coin toss, ranging from what word to use to why some words are in fragments.[4]

— EW

94
John Cage, 1912–1992
in collaboration with Calvin Sumsion, 1942–2014
Plexigram I, from the portfolio *Not Wanting to Say Anything about Marcel*, 1969
screenprint on eight Plexiglas sheets with walnut base
published by Eye Editions, Cincinnati
printed by Hollander's Workshop, New York
edition: 125
each panel: 14 × 20 × 1/8 in.
(35.6 × 50.8 × 0.3 cm),
base: 24 × 14 1/2 × 3/4 in.
(61 × 36.8 × 1.9 cm)
Saint Louis Art Museum, Gift of
Nancy Singer Gallery 246:1980a-i



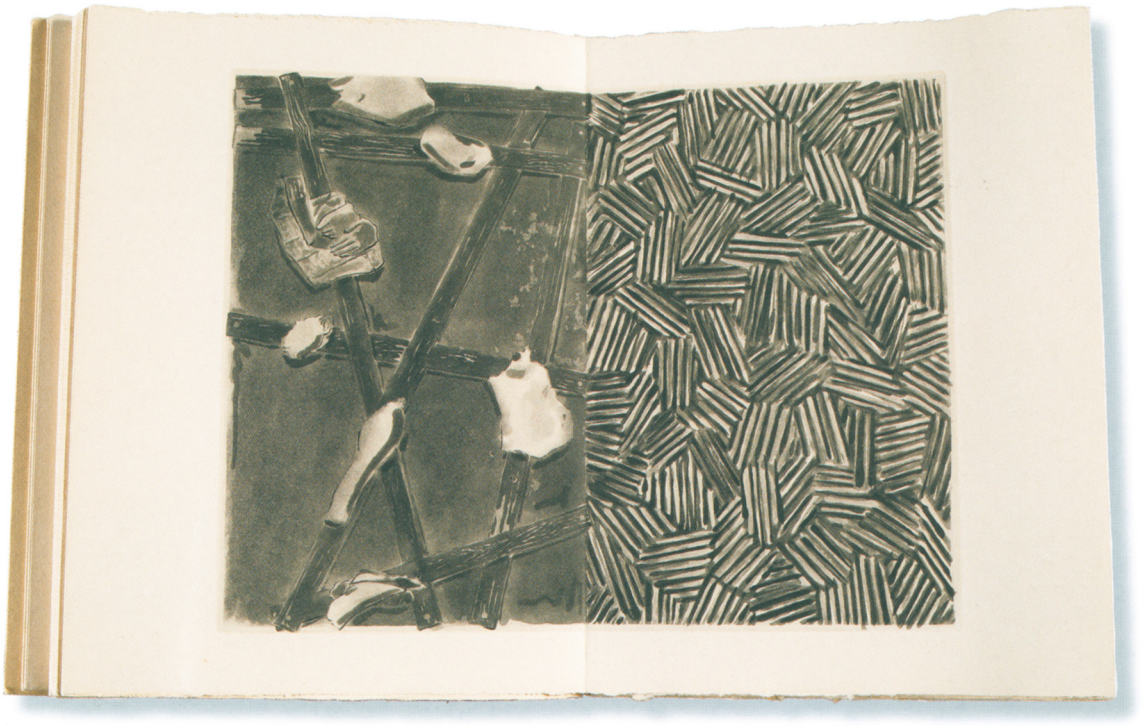
Jasper Johns and Samuel Beckett

Jasper Johns is essentially a self-taught artist, but despite being a college dropout, his connections to the written word are strong. This is evident in the frequent textual references in his paintings and his titles—like *Hatteras* (cat. 29), with its allusion to a poem by Hart Crane—but he has not often involved himself with book projects. An admirer of Samuel Beckett, he first asked for unpublished fragments of text, thinking he would incorporate them into new paintings. Beckett apparently recoiled in horror at the suggestion that he write another book, but eventually he provided Johns with five short texts he had written in French, which he translated into English.[1]

Foirades / Fizzles is the result, a dense and lyrical illustrated book that is a far cry from the gestational idea. Johns's thirty-three etchings are interwoven with Beckett's bilingual texts; two color lithographs decorate the inside cover and the interior of its clamshell box. Johns had previously made etchings at Universal Limited Art Editions (ULAE), but the opportunity to work with Aldo Crommelynck in Paris was transformative. Crommelynck had worked with many artists (notably Pablo Picasso), and is said to have generously shared technical information with Johns, whose engagement with printmaking was unusually deep.[2]

— EW

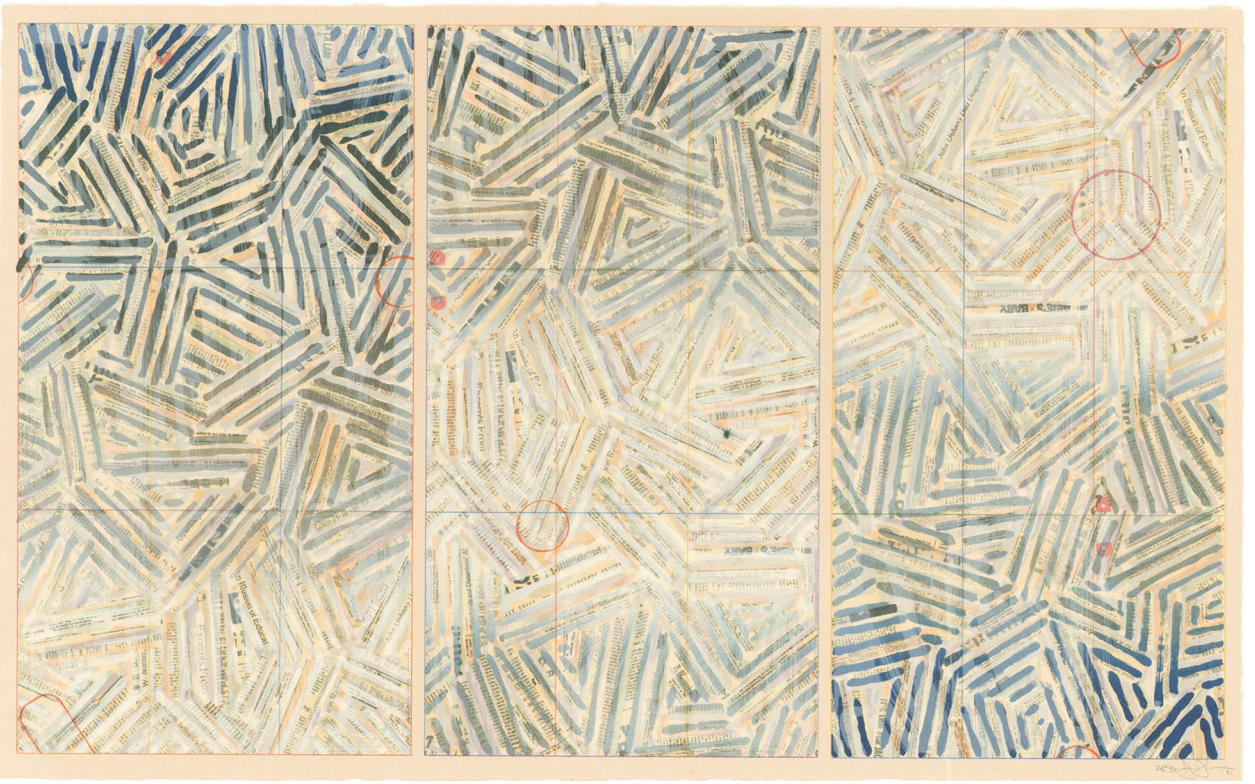
95
Jasper Johns, born 1930
Samuel Beckett, Irish, 1906–1989
Foirades / Fizzles, 1976
book with thirty-three etchings and two lithographs, and box
published by Petersburg Press, New York and London
printed by Atelier Crommelynck, Paris
edition: 250
closed: 13 × 10 in. (33 × 25.4 cm)
George L. Schelling & Theresa Van Schaik



Horn came always at night. I received him in the dark. I had come to bear everything bar being seen. In the beginning I would send him away after five or six minutes. Till he learnt to go of his own accord, once his time was up. He consulted his notes by the light of an electric torch. Then he switched it off and spoke in the dark. Light silence, dark speech. It was five or six years since anyone had seen me, to begin with myself. I mean the face I had pored over so, all down the years. Now I would resume that inspection, that it may be a lesson to me, in my mirrors and looking-glasses so long put away. I'll let myself be seen before I'm done. I'll call out, if there is a knock, Come in! But I speak now of five or six years ago. These allusions to now, to before and after, and all such yet to come, that we may feel ourselves in time. I had more trouble with the body proper. I masked it as best I could, but when I got out of bed it was sure to show. For I was now beginning, then if you prefer, to get out of bed again. Then there is the matter of its injuries. But the body was of less consequence. Whereas the face, no, not at any price. Hence Horn at night. When he forgot his torch he made shift with matches. Were I to ask, for example, And her gown that day? then he switched on, thumbed through his notes, found the particular, switched off and answered, for example, The yellow. He did not like one to interrupt him and I must confess I seldom had call to. Interrupting him one night I asked him to light his face. He did so, briefly, switched off and resumed the thread. Interrupting again I asked him to be silent for a moment. That night things went no further. But the next, or more likely the next but one, I desired him at the outset to light his face and keep it lit till further notice. The light, bright at first, gradually died down to no more than a yellow glimmer which then, to my surprise, persisted undiminished some little while. Then suddenly it was dark again and Horn went away, the five or six minutes having presumably expired. But here one of two things, either the final extinction had coincided, by some prank of chance, with the close of the session, or else Horn, knowing his time to be up, had cut off the last dribs of current. I still see, sometimes, that waning face disclosing, more and more clearly the more it entered shadow, the one I remembered. In the end I said to myself, as unaccountably it lingered on, No doubt about it, it is he. It is in outer space, not to be confused with the other, that such images develop. I need only interpose my hand, or close my eyes, to banish them, or take off my eyeglasses for them to fade. This is a help, but not a real protection, as we shall see. I try to keep before me therefore, as far as possible, when I get up, some such unbroken plane as that which I command from my bed, I mean the ceiling. For I have taken to getting up again. I thought I had made my last journey, the one I must now try once more to elucidate, that it may be a lesson to me, the one from which it were better I had never returned. But the feeling gains on me that I must undertake another. So I have taken to getting up again and making a few steps in the room, holding on to the bars of the bed. What ruined me at bottom was athletics. With all that jumping and running when I was young, and even long after in the case of certain events, I wore out the machine before its time. My fortieth year had come and gone and I still throwing the javelin.

Vieille terre, assez menti, je l'ai vue, c'était moi, de mes yeux grifanes d'autrui, c'est trop tard. Elle va être sur moi, ce sera moi, ce sera elle, ce sera nous, ça n'a jamais été nous. Ce n'est peut-être pas pour demain, mais trop tard. C'est pour bientôt, comme je la regarde, et quel refus, comme elle me refuse, la tant refusée. C'est une année à hannetons, l'année prochaine il n'y en aura pas, ni l'année suivante, regarde-les bien. Je rentre à la nuit, ils s'envolent, ils lichent mon petit chêne et s'en vont, gavés, dans les ombres. Tristi fummo ne l'aere dolce. Je rentre, lève le bras, saisis la branche, me mets debout et rentre dans la maison. Trois ans dans la terre, ceux qui échappent aux taupes, puis dévorer, dévorer, dix jours durant, quinze jours, et chaque nuit le vol. Jusqu'à la rivière, peut-être, ils partent vers la rivière. J'allume, j'éteins, honteux, je reste debout devant la fenêtre, je vais d'une fenêtre à l'autre, en m'appuyant aux meubles. Un instant je vois le ciel, les différents ciels, puis ils se font visages, agonies, les différentes amours, bonheurs aussi, il y en a eu aussi, malheureusement. Moments d'une vie, de la mienne, entre autres, mais oui, à la fin. Bonheurs, quels bonheurs, mais quelles morts, quelles amours, sur le moment je l'ai su, c'était trop tard. Ah aimer, mourant, et voir mourir, les êtres vite chers, et être heureux, pourquoi ah, pas la peine. Non mais maintenant, seulement rester là, debout devant la fenêtre, une main au mur, l'autre accrochée à la chemise, et voir le ciel, un peu longuement, mais non, hoquets et spasmes, mer d'une enfance, d'autres ciels, un autre corps.

Jasper Johns



Usuyuki, a relatively rare screenprint among Johns's printed work, engages with the history of printing in various ways. Most immediately apparent is the crosshatch motif, one that he also used in *Between the Clock and the Bed* (cat. 44). The hatch marks may have entered Johns's consciousness as a fleeting observation, but hatching and crosshatching techniques are more readily associated with the history of printmaking. For centuries Western artists had developed intricate systems of parallel or overlapping lines as a way to represent shading, form, and color in their otherwise starkly two-dimensional, black-and-white compositions.[1] The hatch marks in *Usuyuki* are built up not only with brushstrokes; an underlayer of newsprint is also present, adding another stratum of printing history to the mix.[2]

Finally, Princess Usuyuki is the title character of a seventeenth-century Japanese tale of tragic love and deceit. Johns already knew of the literary connection; when he asked one of the Japanese printers of Simca Print Artists what *usuyuki* meant, the response was "very poetic . . . a little snow."[3] Although Johns was familiar with Japanese culture, and had been visiting Japan since 1964, he worked with Simca Print Artists in New York. They initially approached Johns for advice, but were thrilled and surprised when he suggested that they make prints together.[4]

— EW

96
Jasper Johns, born 1930
Usuyuki, 1981
screenprint
published by the artist and
Simca Print Artists, New York
printed by Simca Print Artists, New York
edition: 85
29 1/2 × 47 1/4 in. (74.9 × 120 cm)
Jerome & Judith Weiss Levy

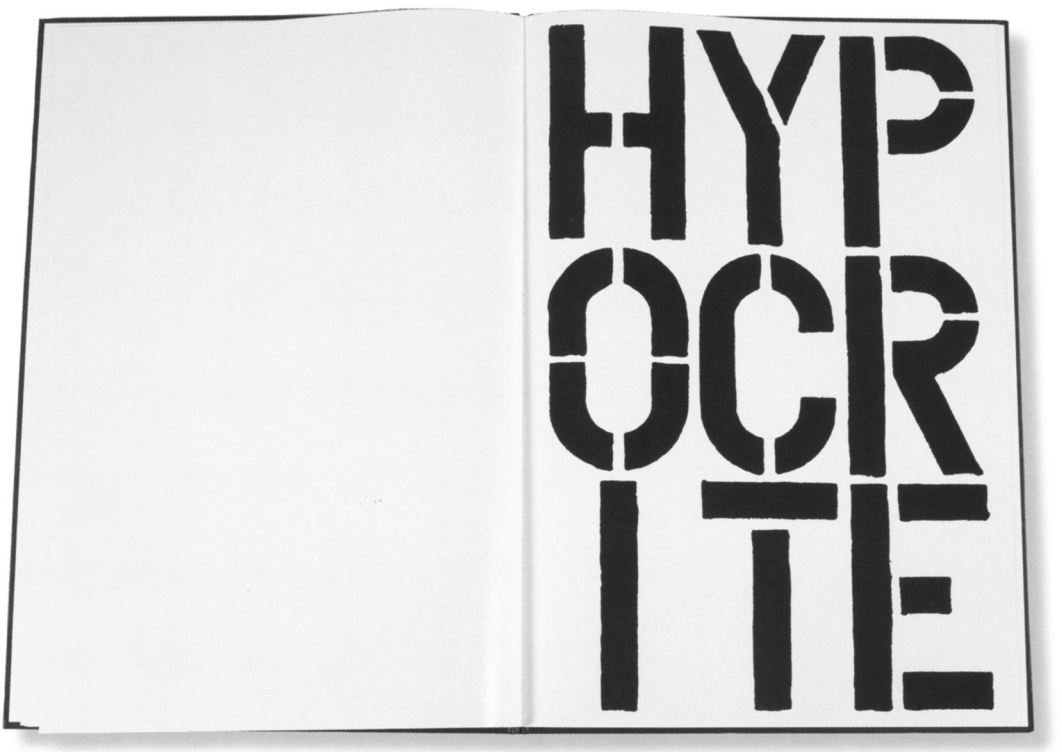
Christopher Wool

It can be said that Christopher Wool chooses fighting words for his text-based art, a body of work he began in the late 1980s. He is probably best known for his paintings, but his books and printed matter are also vital in his overall practice. Some of his earliest pieces to explore language in print were published in the art journal *WhiteWalls* in 1987, and books, posters, and inserts have continued to serve as spaces for his art.[1] Among these, *Black Book* offers up—in military-style stencil—a roster of one-word characterizations—"hypocrite," "terrorist," and "assassin"—which could be taken as slander. Others—"celebrity," "comedian," and "assistant"—seem more innocuous but, when considered in context, assume a degenerate tone. In this way Wool—who took an interest in street and punk denizens of downtown Manhattan in the 1970s and 1980s—pictures a vandalized language that is chopped apart and bluntly articulated.

Many of his books—including *Black Book,* a variation on his drawings—re-engage with, and often manipulate, his existing work. He began doing this with his first book, a self-published project, which reproduced a sketchbook in Xerox copies.[2] Wool has used photocopying in his studio since the early 1980s, exploiting the grainy, degraded quality it brings to his images.[3]

— GLW

97
Christopher Wool, born 1955
Black Book, 1989
artist's book
published by Thea Westreich, New York
and Galerie Gisela Capitain, Cologne
printed by Studley Press, Dalton, Massachusetts
edition: 350
closed: 23 1/8 × 16 1/8 in. (58.7 × 41 cm)
Mildred Lane Kemper Art Museum,
Washington University in St. Louis,
University purchase, St. Louis Printmarket Fund, 1992



Bruce Nauman

Oiled Dead is one of an informal group of nine prints called *Sundry Obras Nuevas* that Bruce Nauman made at Gemini G.E.L. in 1975.[1] Although not initially conceived as a cohesive set, five of the nine prints reuse the *Dead* lithographic stone, either alone or in combination with other matrices. This composition was editioned in two states—with differences in color and detail. The repetition here is not so much a series of themes and variations as a philosophical urge to question the nature of meaning. Nauman, having renounced painting a decade earlier, now centered his work around the activity in his studio, here in part rather prosaically on a "dead fish" hanging on the studio wall.[2]

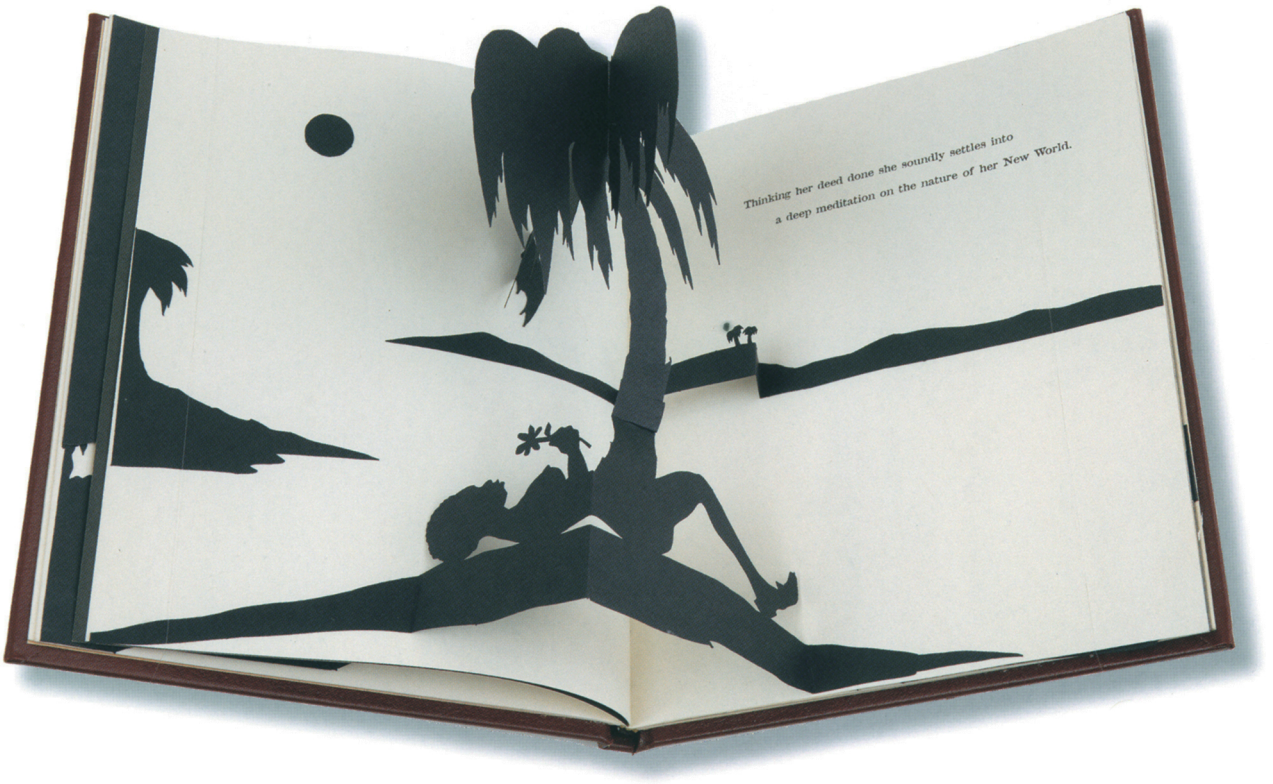
Curiously, although Nauman's work is distinguished by a disregard for the conventions of traditional art-making, he has admitted to enjoying the sensation of drawing on the surface of a lithographic stone.[3] He is also drawn to the indirectness of printmaking, calling it mechanical: "Somehow you hook yourself into a process like hooking onto a machine: you give it some information, it does something with it, and a result comes out."[4] Nauman drew the word DEAD with expressionistic flair on a lithographic stone, while OILED is rendered in the crisper idiom of screenprint.

— EW

98
Bruce Nauman, born 1941
Oiled Dead, from the series
Sundry Obras Nuevas, 1975
lithograph and screenprint
published and printed by
Gemini G.E.L., Los Angeles
edition: 10
45 5/8 × 49 5/8 in. (115.9 × 126 cm)
Saint Louis Art Museum,
Gift of Nancy Singer Gallery
27:1979

OILED
DEAD

Kara Walker



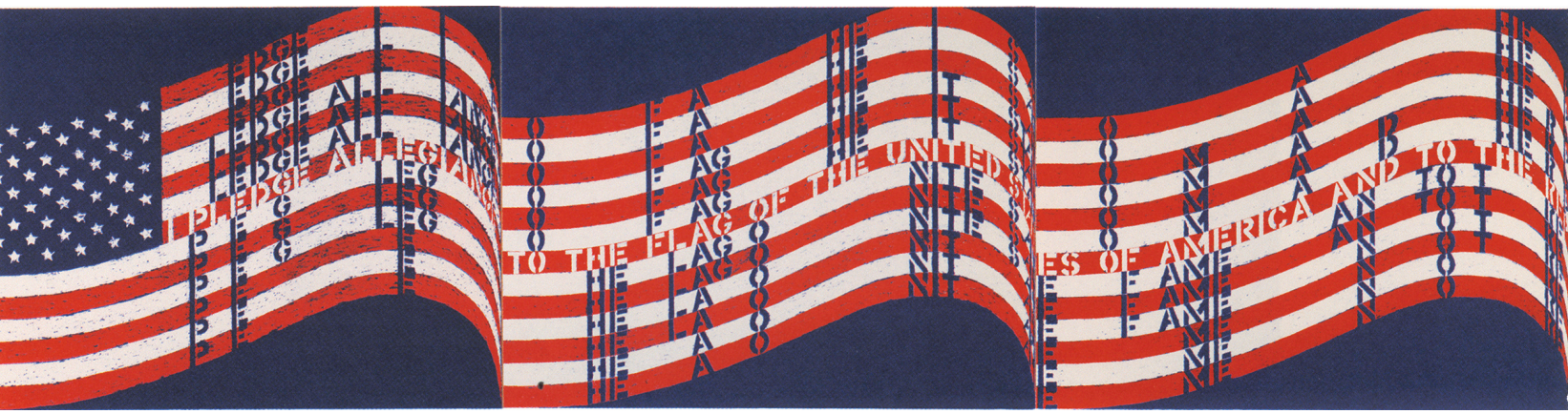
In December 1997, the Peter Norton Family mailed an artist's edition to select individuals and cultural institutions, as it had done every Christmas since 1988.[1] Modeled after children's pop-up books, *Freedom, a Fable* greeted recipients with a darkly whimsical tale about a formerly enslaved woman bound for Liberia. Featuring text by Kara Walker and interactive versions of her trademark cut-paper silhouettes, the book recounts the naive optimism of "N—", as she envisions limitless opportunity and social harmony in "a land where brown skin means nothing."[2]

Walker further addressed the limits of liberation in *The Emancipation Approximation*, a portfolio of twenty-six screenprints.[3] In a complex visual allegory of America's history of racial and sexual exploitation, the series resurrects, then decimates, romantic images of the Old South that persist in popular culture. Any remaining veneer of Southern gentility is stripped away in the final scene, where a hoop-skirted dame casually rests against a chopping block over the severed heads of her slaves.[4]

— HH

99
Kara Walker, born 1969
Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times, 1997
artist's book with pop-up elements
published by Peter Norton Family Foundation, Santa Monica, California
printed by Typecraft, Pasadena, California
edition: 4,000
closed: 9 3/8 × 8 3/8 in. (23.8 × 21.3 cm)
Washington University Libraries, Rare Book Collection

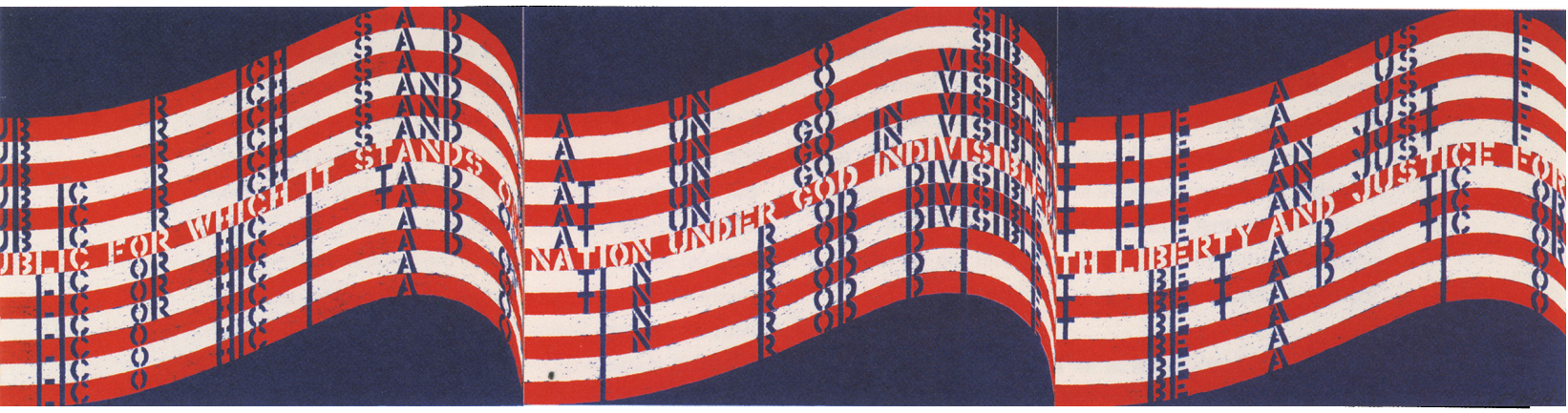
100
Scene 26, from the portfolio *The Emancipation Approximation*, 1999–2000
screenprint
published by Jenkins Sikkema Editions, New York
printed by Jean-Yves Noblet, New York
edition: 20
44 × 34 in. (111.8 × 86.4 cm)
Adrienne D. Davis



The performance, video, and installation artist Vito Acconci used prints to advance his experiments with language and to expand on his concepts for architectural and public spaces. One example, *Wav(er)ing Flag*, has a connection to the civic fabric of St. Louis. In 1989, Acconci was commissioned to envision a site-specific project for the city's Cervantes Convention Center, a prominent downtown venue. Inspired by controversies around the mandatory recitation of the Pledge of Allegiance in public school classrooms, he proposed two designs: one featured large, suspended panels with the Pledge outlined in white neon.[1] Select words edged with blue or red neon flashed intermittently, creating new syntactical relationships within the verses. His second proposal draped the building's façade in elongated American flags of steel mesh, to scale the building horizontally and vertically, forming canopies for pedestrians at ground level.[2]

Although the commission was ultimately abandoned, Landfall Press in Chicago later proposed a printmaking collaboration. There, Acconci continued to develop his ideas regarding the national symbols, and completed *Wav(er)ing Flag*. This large-scale lithograph depicts an elongated American flag with the text of the Pledge of Allegiance along the center stripe. Select letters repeat in registers above and below, as if a script or a score, offering new readings for an evolving nation.

— GLW



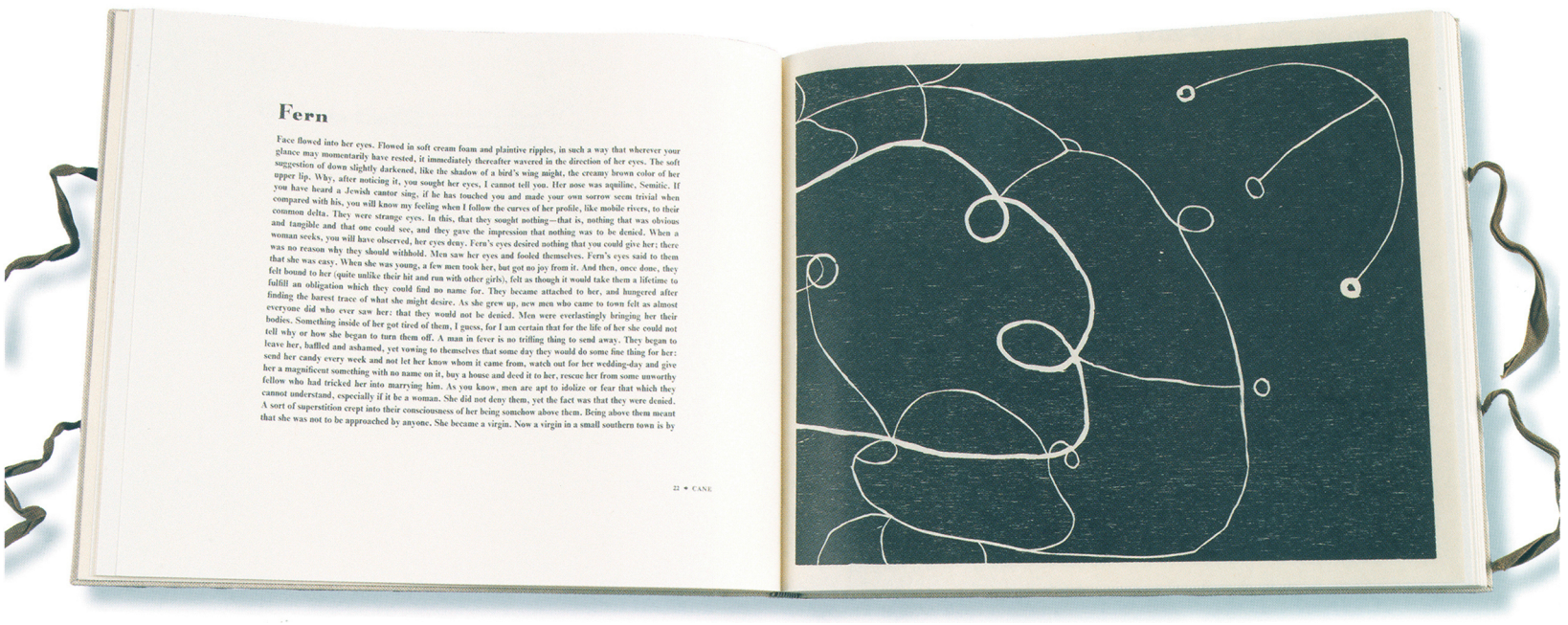
101
Vito Acconci, 1940–2017
Wav(er)ing Flag, 1990
lithograph on six sheets
published and printed by Landfall Press, Chicago
edition: 35
overall: 18 in. × 12 ft. (45.7 × 365.8 cm)
Saint Louis Art Museum, The Sidney S. and
Sadie Cohen Print Purchase Fund 27:2017a-f

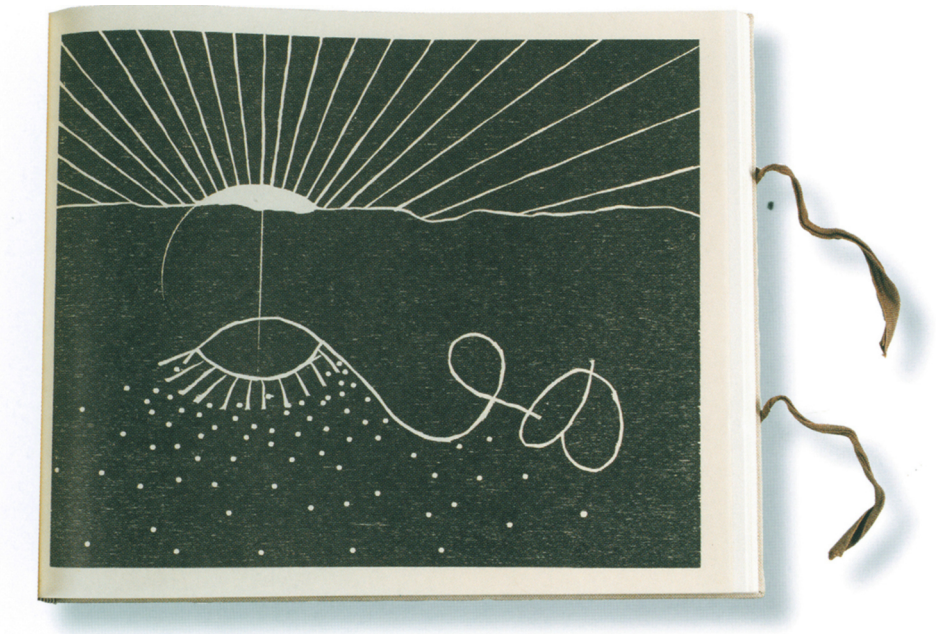
Martin Puryear and Jean Toomer

When Arion Press invited Martin Puryear to collaborate, he immediately identified *Cane* (1923), the experimental novel by the African American author Jean Toomer, as the focus for a project. Puryear sensed a connection with the writer who, like himself, had traveled widely and reflected these experiences in his work. He immersed himself in the text, stating he "read and reread" to prepare for the project, to ensure that his art and Toomer's words "reinforce each other."[1]

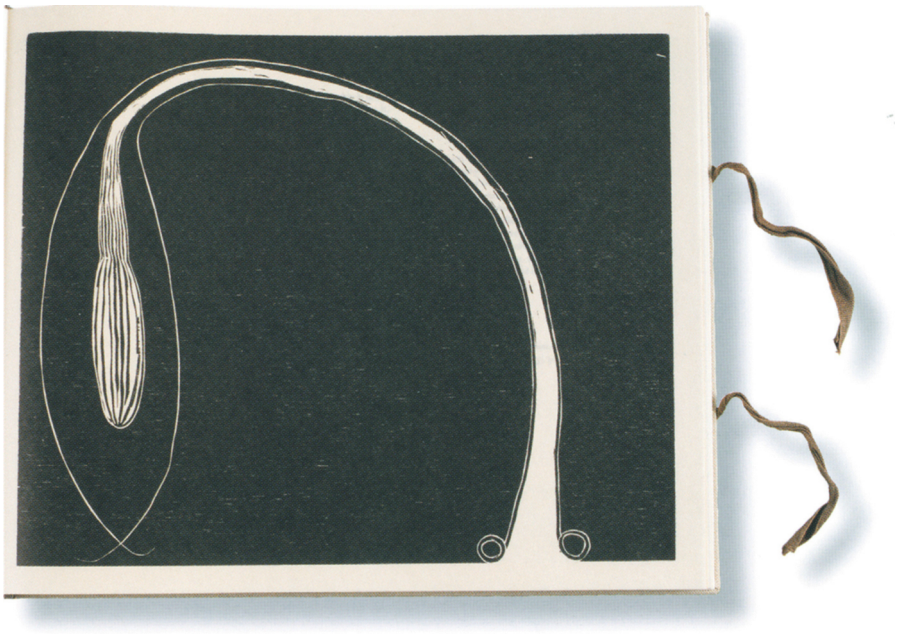
Wood is a primary material for Puryear, and woodcuts represent some of his earliest printmaking efforts, depicting the people and places he encountered while teaching for the Peace Corps in Sierra Leone (1964–66). For this project he created an image for each character in Toomer's novel: Karintha, Becky, Carma, Fern, Esther, Avey, and Bona. Puryear's compositions reflect the pared-down abstractions for which he is known, but also derive from his sketches of plant life from his African residency and evoke the biomorphic prints of Dadaist Jean Arp.[2] Finally, for the book's deluxe edition, Puryear fabricated a slipcase of interlocking woods—African wenge, Swiss pear, Italian walnut, and New England maple—representing the African, European, and American landscapes he had encountered.[3]

— GLW

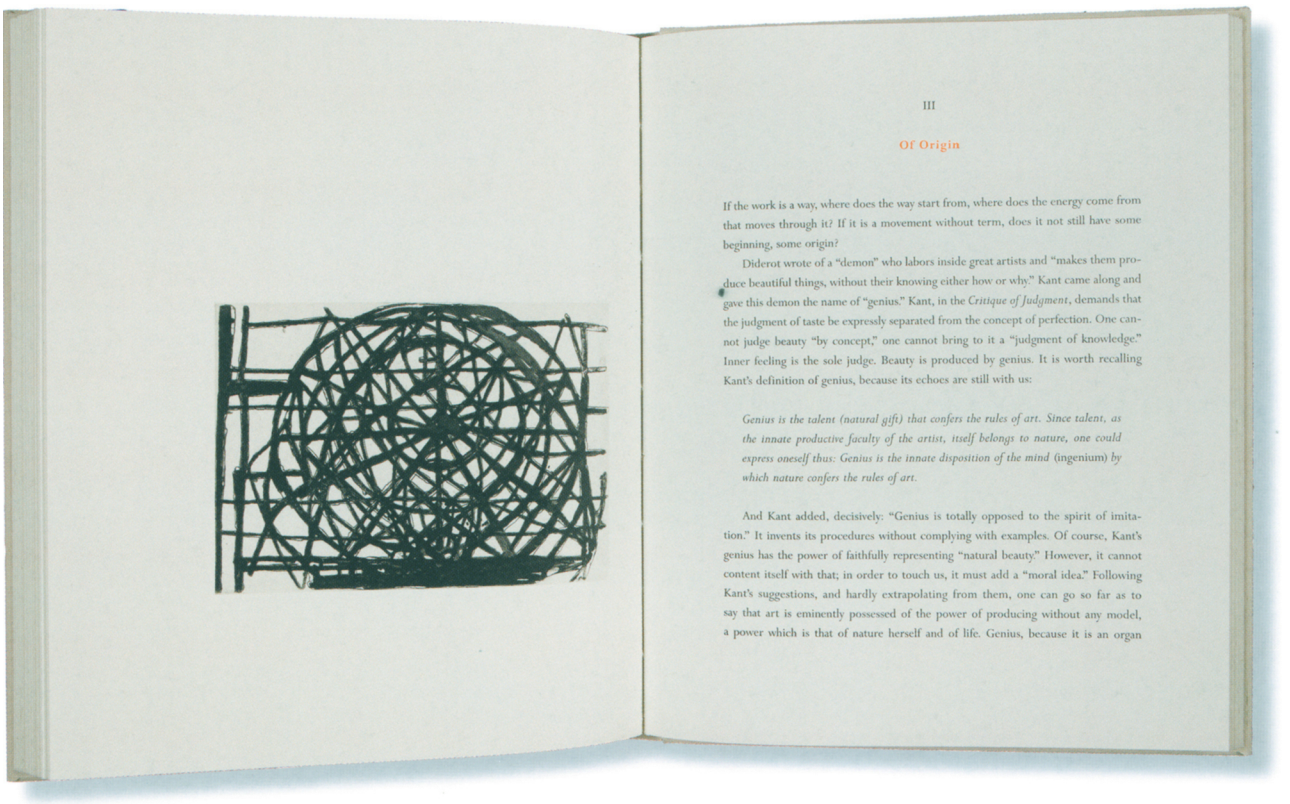




102
Martin Puryear, born 1941
Jean Toomer, 1894–1967
Cane, 2000
book with ten woodcuts
published and printed by Arion Press,
San Francisco
edition: 350
closed: 11 3/4 × 14 in. (29.8 × 35.6 cm)
George L. Schelling & Theresa Van Schaik



Terry Winters and Jean Starobinski



III

Of Origin

If the work is a way, where does the way start from, where does the energy come from that moves through it? If it is a movement without term, does it not still have some beginning, some origin?

Diderot wrote of a "demon" who labors inside great artists and "makes them produce beautiful things, without their knowing either how or why." Kant came along and gave this demon the name of "genius." Kant, in the *Critique of Judgment*, demands that the judgment of taste be expressly separated from the concept of perfection. One cannot judge beauty "by concept," one cannot bring to it a "judgment of knowledge." Inner feeling is the sole judge. Beauty is produced by genius. It is worth recalling Kant's definition of genius, because its echoes are still with us:

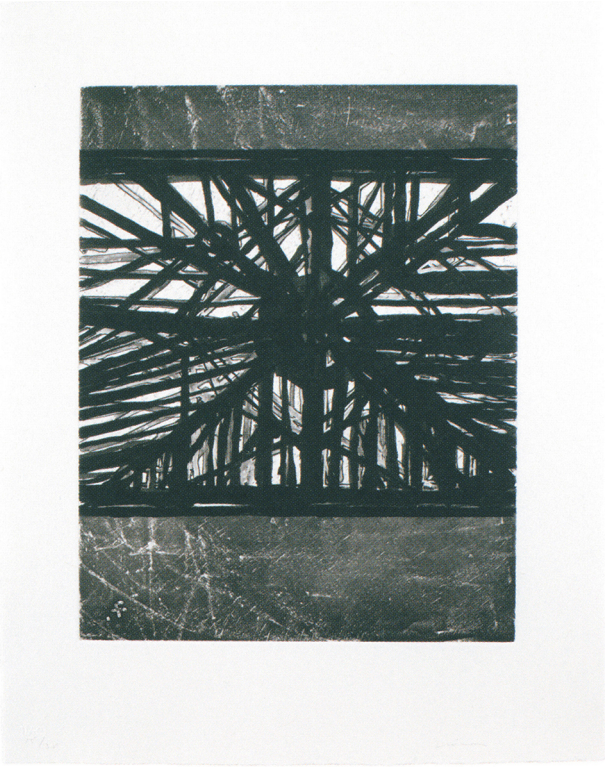
Genius is the talent (natural gift) that confers the rules of art. Since talent, as the innate productive faculty of the artist, itself belongs to nature, one could express oneself thus: Genius is the innate disposition of the mind (ingenium) *by which nature confers the rules of art.*

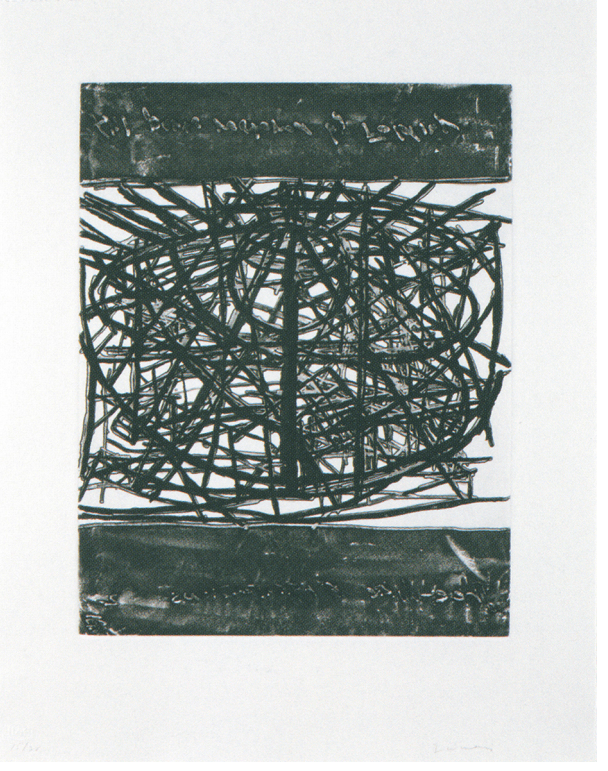
And Kant added, decisively: "Genius is totally opposed to the spirit of imitation." It invents its procedures without complying with examples. Of course, Kant's genius has the power of faithfully representing "natural beauty." However, it cannot content itself with that; in order to touch us, it must add a "moral idea." Following Kant's suggestions, and hardly extrapolating from them, one can go so far as to say that art is eminently possessed of the power of producing without any model, a power which is that of nature herself and of life. Genius, because it is an organ

Perfection, Way, Origin is the result of a remarkable, decade-long collaboration between Terry Winters and the renowned Swiss literary critic Jean Starobinski, whom he met in Geneva in 1991.[1] Over several years, the two engaged in a dialogue: Winters would send prints to Starobinski, who replied with short ruminations on the artistic process. Their discussions led to Winters's print portfolio *Set of Ten*, first published in 1998, and reissued to accompany the bound book. Winters also created twenty-eight additional etchings, which are printed throughout Starobinski's text.[2]

Winters's art is inextricably linked with books and literature, which he calls "language or picture file[s]" that inform his work.[3] Here, his etchings respond to the processional nature of Starobinski's essay, which first expounds upon perfection in art. Ultimately rejecting perfection, Starobinski shifts to the significance of the creative process before finally turning to the idea of origin as the antithesis of—but having potential for—perfection. Winters's images in the book, as well as his *Set of Ten*, resonate with Starobinski's notion that "every work is a way": the web-like designs resemble a complex closed-circuit loop, suggesting both the path and its origin.[4]

— AY





103
Terry Winters, born 1949
Jean Starobinski, Swiss, born 1920
Perfection, Way, Origin, 2001
book with twenty-eight etchings, additional
set of ten etchings, and aluminum box
published and printed by Universal Limited Art Editions,
West Islip and Bay Shore, New York
edition: 38
book, closed: 19 1/8 × 15 3/8 in. (48.6 × 39.1 cm),
etchings, each: 19 × 15 in. (48.3 × 38.1 cm),
box: 20 × 16 × 3 1/2 in. (50.8 × 40.6 × 8.9 cm)
Saint Louis Art Museum,
Gift of Suzanne and Jerry Sincoff 129:2016.1-.11

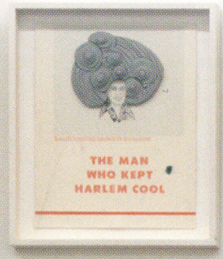
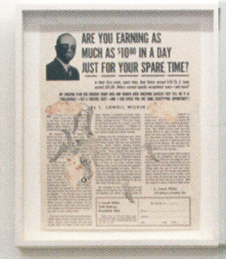
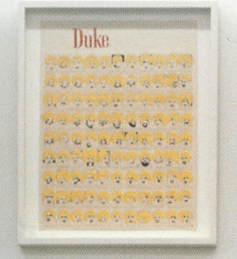
Ellen Gallagher

Narrative and language are central to much of Ellen Gallagher's work, especially in her appropriations from magazines such as *Ebony*, *Sepia*, and *Our World*, published for African American readers from the Harlem Renaissance to the civil rights movement of the 1960s and '70s. For *DeLuxe*, a project celebrated for its technical ambition and material range, Gallagher began by "collecting stories and characters," as she defines it, from advertisements pitching beauty products and lifestyle enhancements.[1] The manufactured slogans and staged images she finds there promote physical and professional transformation, and Gallagher intervenes with her own additions and erasures so that "each individual page is its own drama."[2]

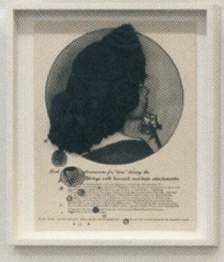
During the three years she worked on *DeLuxe*, she employed a cocktail of methods and materials to disassemble the original layouts, recombine elements, and add her signature lexicon of eyes, lips, and wigs. In the resulting prints, her "characters"—newly costumed in Plasticine, crystals, and pomade, among a host of other surprising elements—accompany a dialogue of reassembled words and letters, some evoking Dada poetry, in typeface medleys that Gallagher describes as her "faunt [sic] mulattoes."[3] In so doing, she reveals language as mutable and exploited to tell tales and fix identities.

— GLW

104
Ellen Gallagher, born 1965
DeLuxe, 2004–5
sixty prints: photogravure, etching, aquatint, and drypoint with lithography, screenprint, embossing, tattoo machine engraving, laser cutting, and chine collé; with Plasticine, paper collage, enamel, varnish, gouache, pencil, oil, polymer, watercolor, pomade, velvet, glitter, crystals, foil paper, gold leaf, toy eyeballs, and imitation ice cubes
published and printed by Two Palms, New York
edition: 20
overall: 84 5/8 in. × 14 ft. 7 11/16 in. (215 × 446.2 cm)
Collection of Alison & John Ferring


THE MAN
WHO KEPT
HARLEM COOL

ARE YOU EARNING AS
MUCH AS $10.00 IN A DAY
JUST FOR YOUR SPARE TIME?

Duke

STRETCH WIG



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9.95

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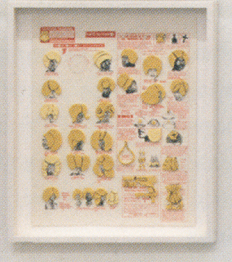
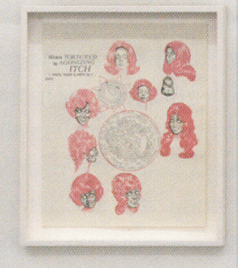
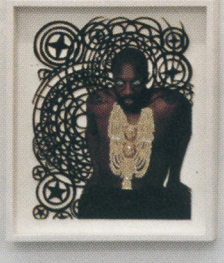
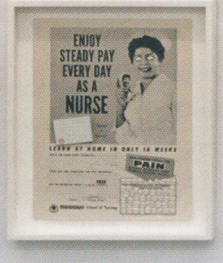
SUPER STRUT
AFROS
19.98

NADINOLA



STRETCH WIGS

Super



ENJOY
STEADY PAY
EVERY DAY
AS A
NURSE
PAIN

SATISFIES BEST

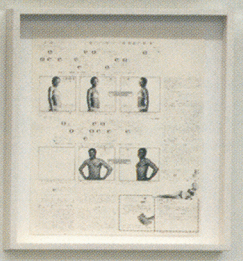
terrific

FEMININE HYGIENE

do you want louder longer hair?

CELESTIAL NAVIGATOR
SCALP

Duke.
Duke



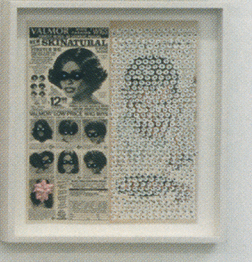
Made for Kisses—
THE LIGHTER, SMOOTHER SKIN MEN ADORE
Snow White

DIXIE PEACH

FILL OUT THE COUPON ABOVE AND I WILL RUSH TO YOU...
LEARN PRACTICAL NURSING AT HOME IN ONLY 10 SHORT WEEKS

SULFUR-8

NATURAL

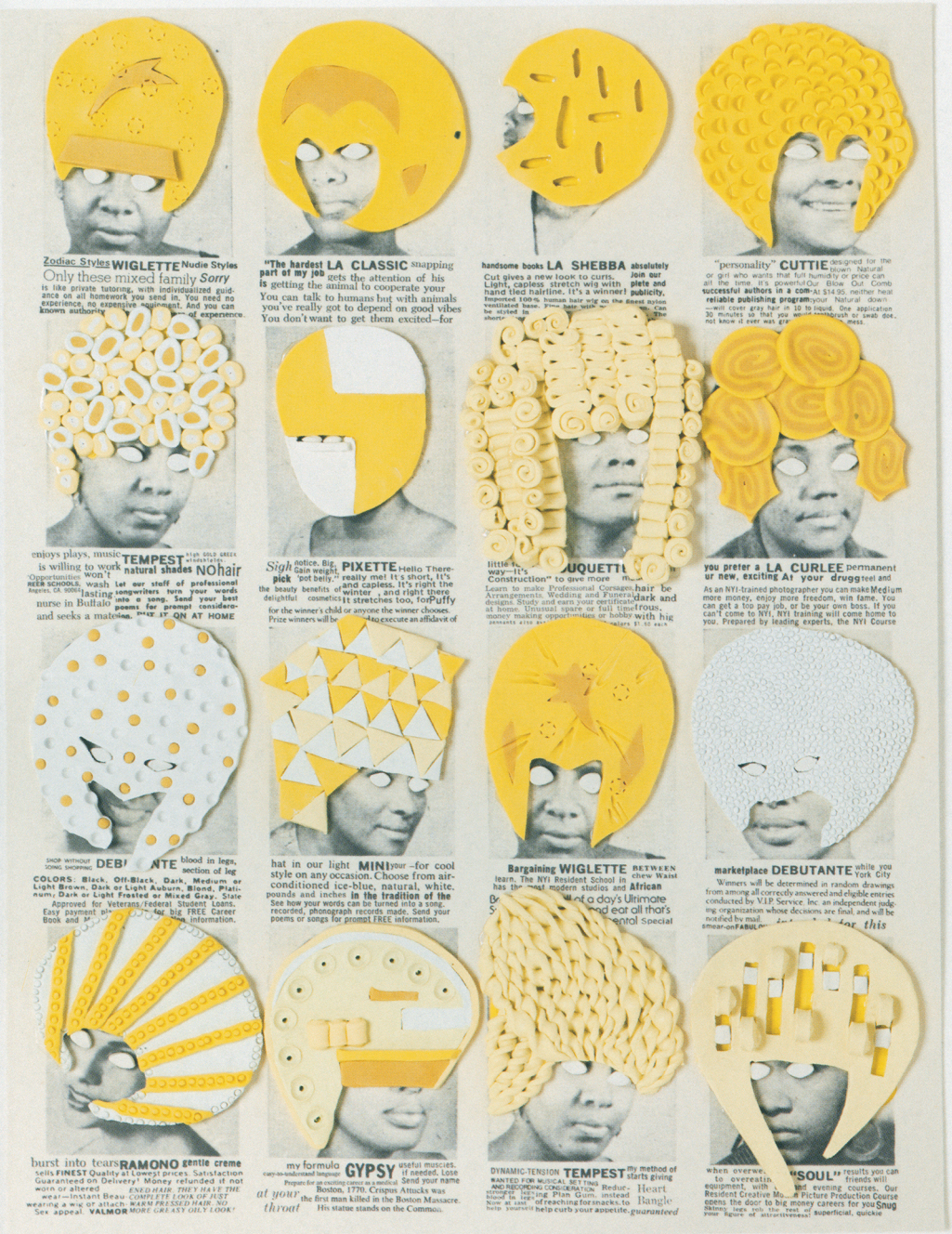

SKINATURAL

MOBY DICK

ADVICE FOR
BAD SKIN
MISERIES

wrights

NURSES
DOUCHING
ZONITE


Zodiac Styles WIGLETTE Nudie Styles
Only these mixed family Sorry
"The hardest part of my job is getting the animal to cooperate your
LA CLASSIC snapping gets the attention of his
You can talk to humans but with animals
you've really got to depend on good vibes
You don't want to get them excited—for
handsome books LA SHEBBA absolutely
Cut gives a new look to curls.
Light, capless stretch wig with
hand tied hairline. It's a winner!
"personality" CUTTIE designed for the
or girl who wants that full humidity or price can
successful authors in a com-
reliable publishing program
enjoys plays, music
is willing to work
TEMPEST
natural shades NOhair
Sigh
PIXETTE Hello There-
really me! It's short, it's
and capless. It's right the
winter , and right there
It stretches too, for Puffy
you prefer a LA CURLEE permanent
ur new, exciting At your drugg
Learn to make Professional Corsages
Arrangements. Wedding and Funeral
designs. Study and earn your certificate
at home. Unusual spare or full time
money making opportunities or hobby
As an NYI-trained photographer you can make
more money, enjoy more freedom, win fame. You
can't come to NYI, NYI training will come home to
you. Prepared by leading experts, the NYI Course
DEB NTE
COLORS: Black, Off-Black, Dark, Medium or
Light Brown, Dark or Light Auburn, Blond, Plati-
num, Dark or Light Frosted or Mixed Gray. State
Approved for Veterans, Federal Student Loans.
hat in our light MINI your—for cool
style on any occasion. Choose from air-
conditioned ice-blue, natural, white.
pounds and inches in the tradition of the
See how your words can be turned into a song.
recorded, phonograph records made. Send your
poems or songs for prompt FREE information.
Bargaining WIGLETTE
learn. The NYI Resident School in
African
marketplace DEBUTANTE
Winners will be determined in random drawings
from among all correctly answered and eligible entries
conducted by V.I.P. Service, Inc. an independent judg-
ing organization whose decisions are final, and will be
notified by mail.
burst into tears RAMONO gentle creme
Sells FINEST Quality at Lowest prices. Satisfaction
Guaranteed or Delivery Money refunded if not
worn or altered.
my formula GYPSY useful muscles.
if needed. Lose
Send your name
at your throat
Boston, 1770. Crispus Attucks was
the first man killed in the Boston Massacre.
His statue stands on the Common.
DYNAMIC-TENSION TEMPEST
WANTED FOR MUSICAL SETTINGS
Reduc-
Plan Gum, instead
of reaching for snacks to
help yourself
My method of
starts giving
Heart
Bangle
help curb your appetite. guaranteed
"SOUL"
results you can
friends will
evening courses. Our
Picture Production Course
opens the door to big money careers for you
Snug

Cory Arcangel

Since the early 2000s, Cory Arcangel has produced digital and internet-based projects keenly attuned to both popular culture and art history. Following a conceptual model, his work predominantly involves manipulating information—or, more specifically, data—that has shaped computers and online experiences during the past twenty years. Viral memes, computer code, and social media apps serve both as inspiration and supporting platforms for his online interventions and pieces for the physical gallery space. Upholding an "open source" ethos, Arcangel emphasizes circulation of and interaction with his work. This, in turn, feeds his production of inexpensive multiples and printed matter published under the name Arcangel Surfware, which issues *The Source*.[1]

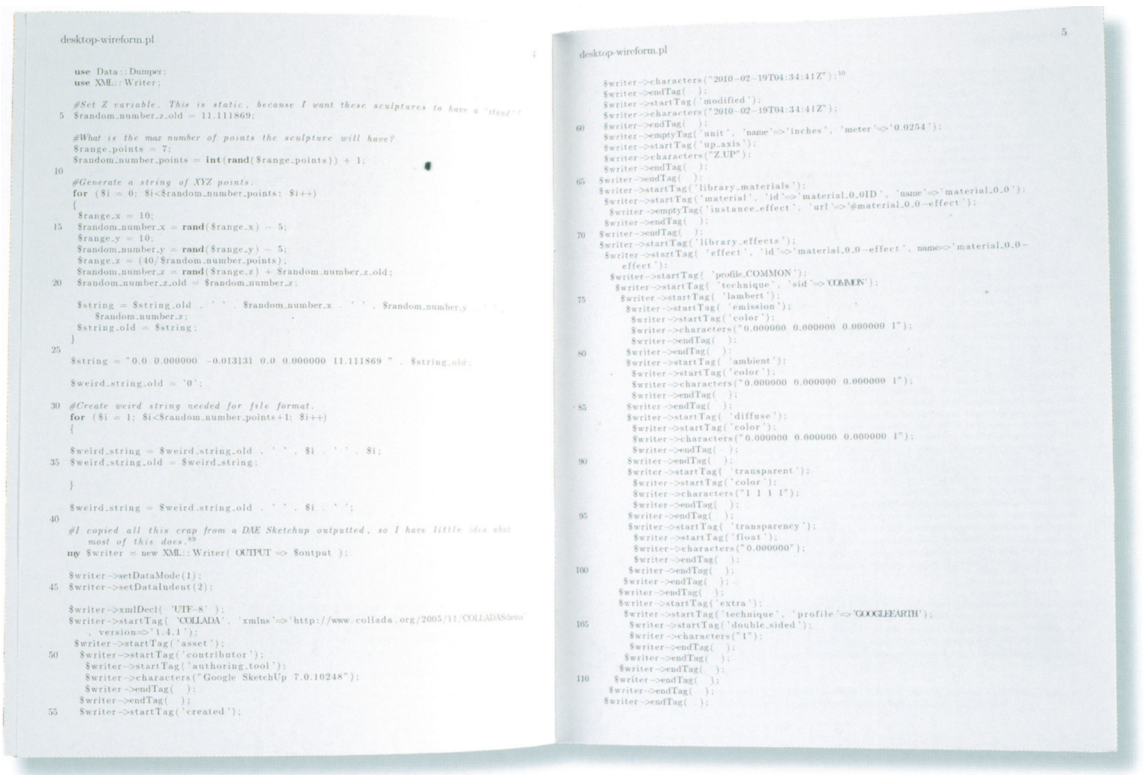
The Source is a series of printed booklets, each priced under ten dollars, that contains specifications for equipment, installation, and line-by-line code that allow anyone to re-create some of Arcangel's best-known works involving gaming systems, e-commerce, social media, search engines, and data compression.[2]

Reflecting a playful, Pop spirit, some are absurd digital exercises yet remain conceptually on-point. One data set, for example, compresses an MP3 file of a controversial Iron Maiden song hundreds of times over, highlighting the instability of content in the age of file sharing. Another removes all but one alien from the Atari 2600 *Space Invaders*, rendering war games short and pointless.

— GLW

105
Cory Arcangel, born 1978
The Source, 2013–15
eight artist's books
published by Arcangel Surfware, New York
printed by SoHo Reprographics, New York
edition: unlimited
each, closed: 11 × 8 1/2 in. (27.9 × 21.6 cm)
Saint Louis Art Museum, The Sidney S. and Sadie Cohen Print Purchase Fund 482:2018.1-.8

Issue 1, *Desktop Wireform* (facing page, top)
Issue 2, *Pizza Party*
Issue 3, *I Shot Andy Warhol*
Issue 4, *On and On*
Issue 5, *Space Invader* (facing page, bottom)
Issue 6, *HP Pen Plotter Hello World*
Issue 7, *Dooogle*
Issue 8, *Six, Sixty-six*



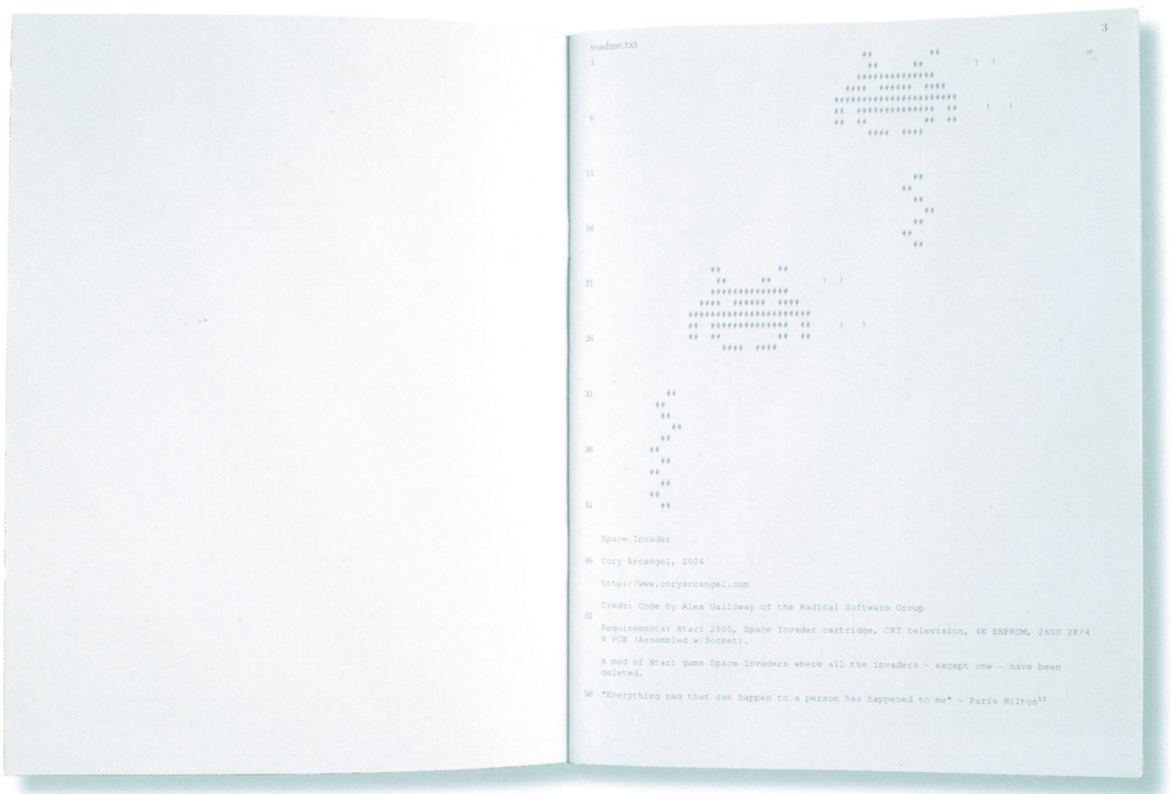
desktop-wireform.pl

```
use Data::Dumper;
use XML::Writer;

#Set Z variable. This is static, because I want these sculptures to have a "stand"
$random_number_z_old = 11.111869;

#What is the max number of points the sculpture will have?
$range_points = 7;
$random_number_points = int(rand($range_points)) + 1;

#Generate a string of XYZ points.
for ($i = 0; $i<$random_number_points; $i++)
{
 $range_x = 10;
 $random_number_x = rand($range_x) - 5;
 $range_y = 10;
 $random_number_y = rand($range_y) - 5;
 $range_z = (40/$random_number_points);
 $random_number_z = rand($range_z) + $random_number_z_old;
 $random_number_z_old = $random_number_z;

 $string = $string_old . ' ' . $random_number_x . ' ' . $random_number_y . '
     $random_number_z;
 $string_old = $string;
}

$string = "0.0 0.000000 -0.013131 0.0 0.000000 11.111869 " . $string_old;

$weird_string_old = '0';

#Create weird string needed for file format.
for ($i = 1; $i<$random_number_points+1; $i++)
{

 $weird_string = $weird_string_old . ' ' . $i . ' ' . $i;
 $weird_string_old = $weird_string;

}

$weird_string = $weird_string_old . ' ' . $i . ' ';

#I copied all this crap from a DAE Sketchup outputted, so I have little idea what
    most of this does.[9]
my $writer = new XML::Writer( OUTPUT => $output );

$writer->setDataMode(1);
$writer->setDataIndent(2);

$writer->xmlDecl( 'UTF-8' );
$writer->startTag( 'COLLADA', 'xmlns'=>'http://www.collada.org/2005/11/COLLADASchema'
    , version=>'1.4.1' );
 $writer->startTag('asset');
  $writer->startTag('contributor');
   $writer->startTag('authoring_tool');
   $writer->characters("Google SketchUp 7.0.10248");
   $writer->endTag( );
  $writer->endTag( );
  $writer->startTag('created');
```

5

desktop-wireform.pl

```
 $writer->characters("2010-02-19T04:34:41Z");[10]
 $writer->endTag( );
 $writer->startTag('modified');
 $writer->characters("2010-02-19T04:34:41Z");
 $writer->endTag( );
 $writer->emptyTag('unit', 'name'=>'inches', 'meter'=>'0.0254');
 $writer->startTag('up_axis');
 $writer->characters("Z_UP");
 $writer->endTag( );
$writer->endTag( );
$writer->startTag('library_materials');
 $writer->startTag('material', 'id'=>'material_0_0ID', 'name'=>'material_0_0');
  $writer->emptyTag('instance_effect', 'url'=>'#material_0_0-effect');
 $writer->endTag( );
$writer->endTag( );
$writer->startTag('library_effects');
 $writer->startTag( 'effect', 'id'=>'material_0_0-effect', name=>'material_0_0-
     effect');
  $writer->startTag( 'profile_COMMON');
   $writer->startTag( 'technique', 'sid'=>'COMMON');
    $writer->startTag( 'lambert');
     $writer->startTag( 'emission');
      $writer->startTag('color');
      $writer->characters("0.000000 0.000000 0.000000 1");
      $writer->endTag( );
     $writer->endTag( );
     $writer->startTag( 'ambient');
      $writer->startTag('color');
      $writer->characters("0.000000 0.000000 0.000000 1");
      $writer->endTag( );
     $writer->endTag( );
     $writer->startTag( 'diffuse');
      $writer->startTag('color');
      $writer->characters("0.000000 0.000000 0.000000 1");
      $writer->endTag( );
     $writer->endTag( );
     $writer->startTag( 'transparent');
      $writer->startTag('color');
      $writer->characters("1 1 1 1");
      $writer->endTag( );
     $writer->endTag( );
     $writer->startTag( 'transparency');
      $writer->startTag('float');
      $writer->characters("0.000000");
      $writer->endTag( );
     $writer->endTag( );
    $writer->endTag( );
   $writer->endTag( );
   $writer->startTag('extra');
    $writer->startTag('technique', 'profile'='GOOGLEEARTH');
     $writer->startTag('double_sided');
     $writer->characters("1");
     $writer->endTag( );
    $writer->endTag( );
  $writer->endTag( );
 $writer->endTag( );
$writer->endTag( );
```



readme.txt

```
                                    **          **
                                   **    **    **          ) )
                                  **************
                                ****  ******  ****
                               **********************
                               **  **************  **      ) )
                               **  **            **  **
                                   ****  ****
6


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                                                   **
                                                 **
16                                             **
                                                 **


                      **          **
                     **    **    **          ) )
                    **************
                  ****  ******  ****
                 **********************
                 **  **************  **      ) )
                 **  **            **  **
26                   ****  ****


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                **
                  **
                    **
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36              **
                  **
                **
                  **
                **
41                **

    Space Invader

46  Cory Arcangel, 2004

    http://www.coryarcangel.com

    Credz: Code by Alex Galloway of the Radical Software Group
51
    Requirements: Atari 2600, Space Invader cartridge, CRT television, 4K EEPROM, 2600 2K/4
    K PCB (Assembled w/Socket).

    A mod of Atari game Space Invaders where all the invaders - except one - have been
    deleted.

56  "Everything bad that can happen to a person has happened to me" - Paris Hilton[12]
```

3

Approaching Now

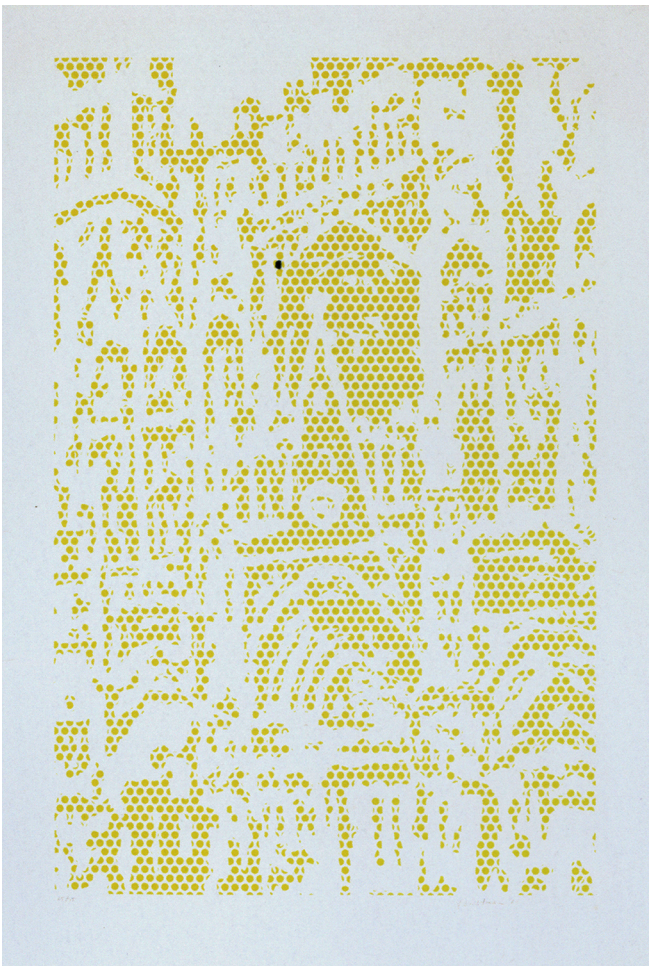
Roy Lichtenstein

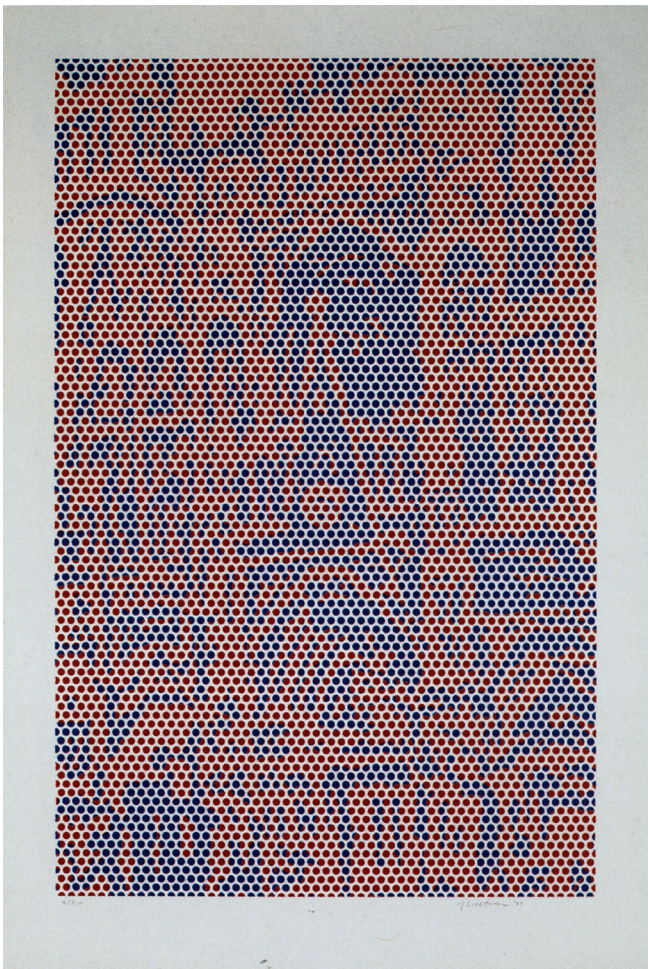
Produced in 1969, these prints point to the future as much as to the past. Responding to Claude Monet's repeated studies of cathedrals and haystacks—which had recently received renewed attention through the influential exhibition *Serial Imagery* (1968) at the Pasadena Art Museum—Roy Lichtenstein incorporated Monet's images into his own. As early as 1962, Lichtenstein had mined art history, translating into his Pop sensibility the styles of Paul Cézanne, Piet Mondrian, and Pablo Picasso. For Lichtenstein's "manufactured Monets," as he referred to this, his first print series, he replaced Impressionist brushwork with his signature dot patterns.[1]

As in Monet's careful observations of light and hue, visual perception is a key factor for Lichtenstein's series, but it is achieved here with outrageous, even unsettling, optical effects. This "vulgarization" of Monet's paintings, as Lichtenstein described it, was created using only red, yellow, blue, and black—similar to the four inks of commercial printing—and misaligned dot and color arrangements.[2] Described as "a connoisseur of such imperfections," Lichtenstein worked with Gemini G.E.L.'s master printer Kenneth Tyler to execute precise irregularities and, as a result, to contort the eye.[3] Through appropriation and duplication, these glitchy, deteriorating images place *Cathedrals* in dialogue with the digital era of its future.[4]

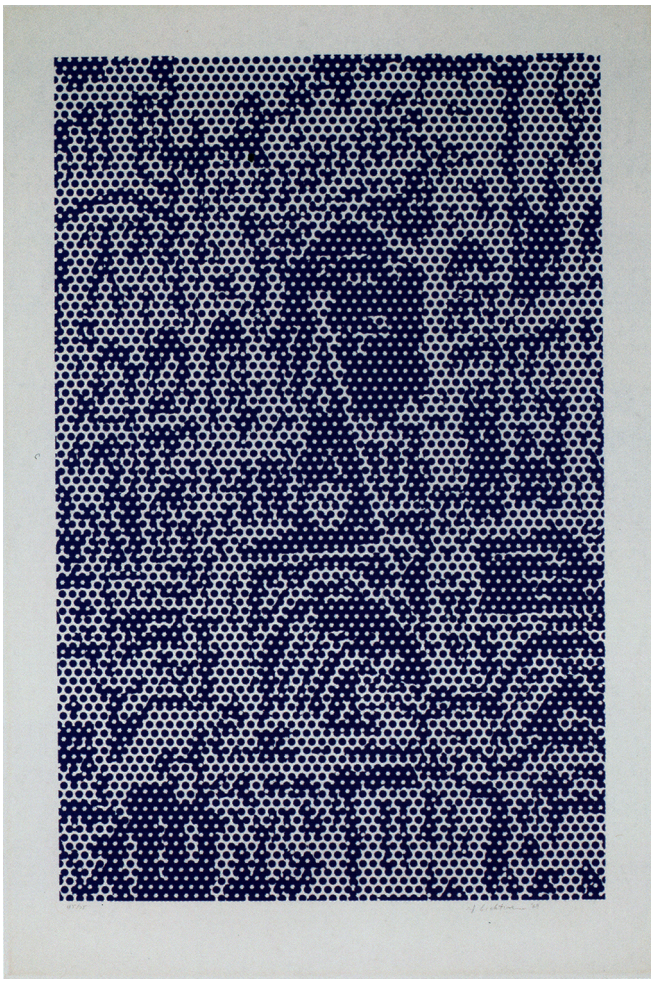
— GLW

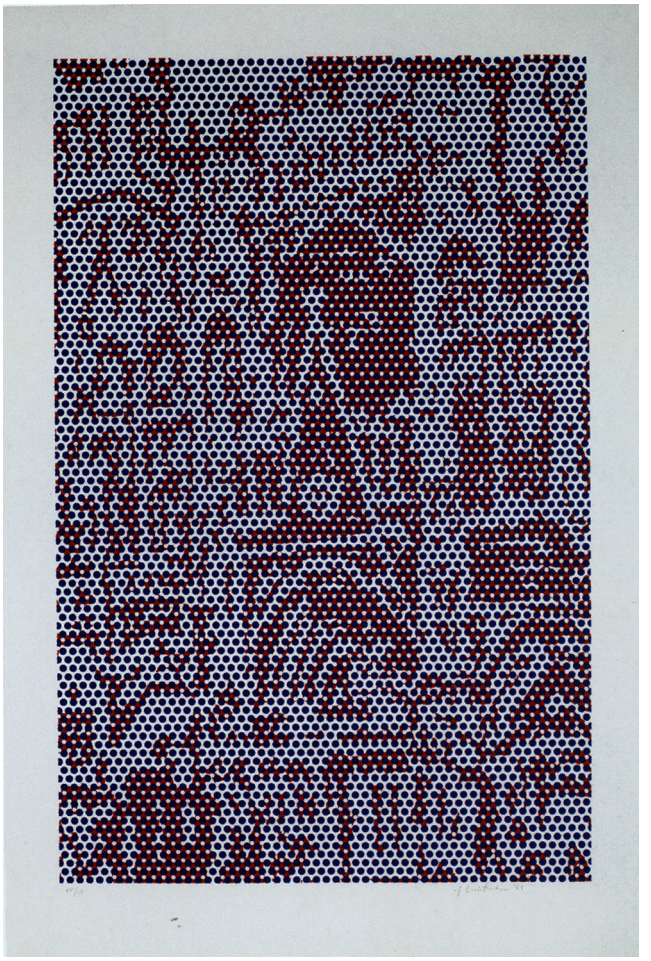
106
Roy Lichtenstein, 1923–1997
Cathedrals, 1969
six lithographs, one with screenprint
published and printed by Gemini G.E.L., Los Angeles
edition: 75
each, approximate: 48 1/2 × 32 1/2 in. (123.2 × 82.6 cm)
Saint Louis Art Museum,
The Sidney S. and Sadie Cohen Print Purchase Fund 43:1969.1-.6

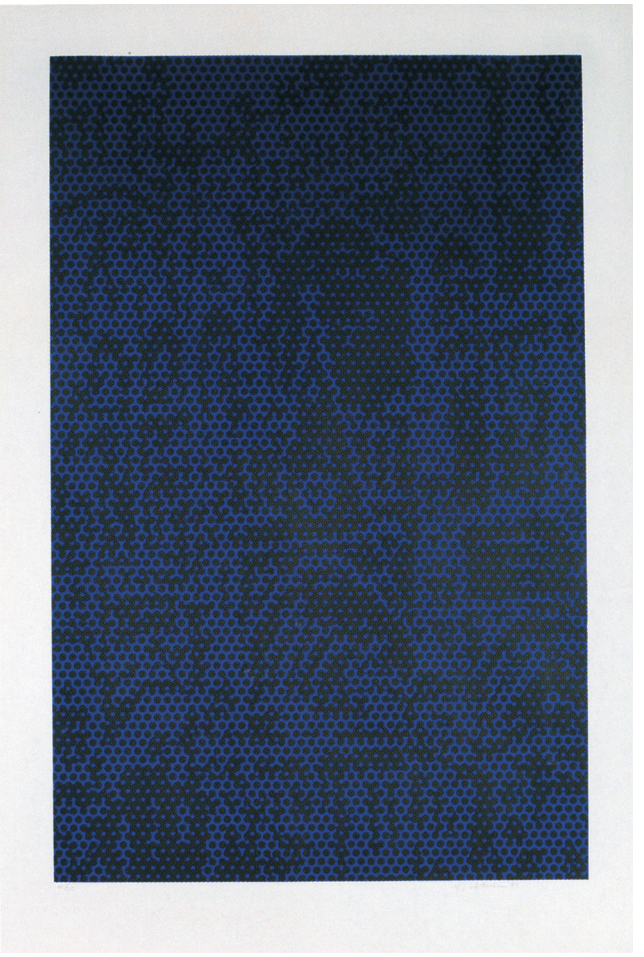




Roy Lichtenstein







Sherrie Levine

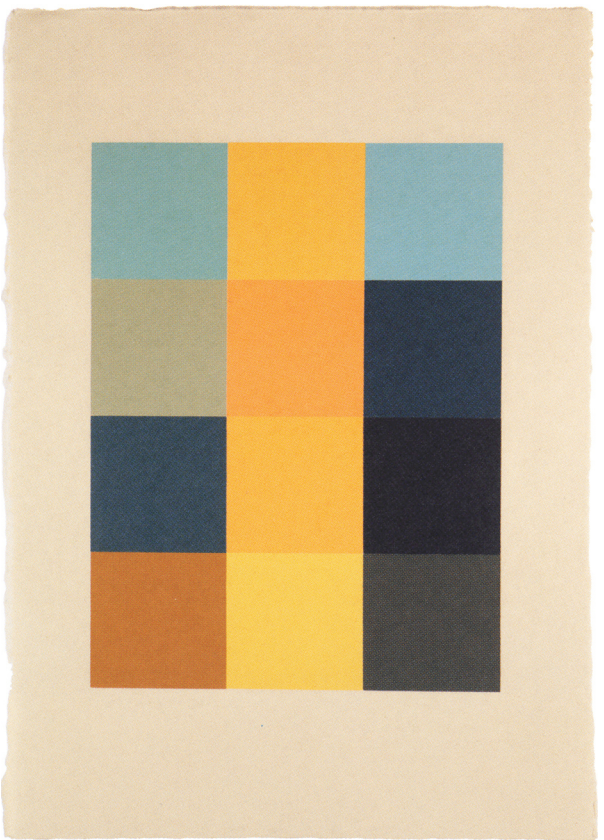
"So much of our sense of art history is based on copies, fakes, and forgeries," Sherrie Levine has observed, citing her own experience as an art student relying on reproductions to construct her understanding and interpretations.[1] For *Meltdown*, Levine began with the work of other artists, as she has done since the early 1980s, addressing the status of originality and authenticity in art. In this series, based on works by figures who formulated some of the most influential currents in modern art—Marcel Duchamp, Claude Monet, Ernst Ludwig Kirchner, and Piet Mondrian—she scanned reproductions of their works and divided them into twelve-part grids. After processing the digital data for each square to determine its average color, she transformed them yet again to woodcut, leaving viewers struggling to recognize the original after being filtered through technology—both the computer and the printing press.

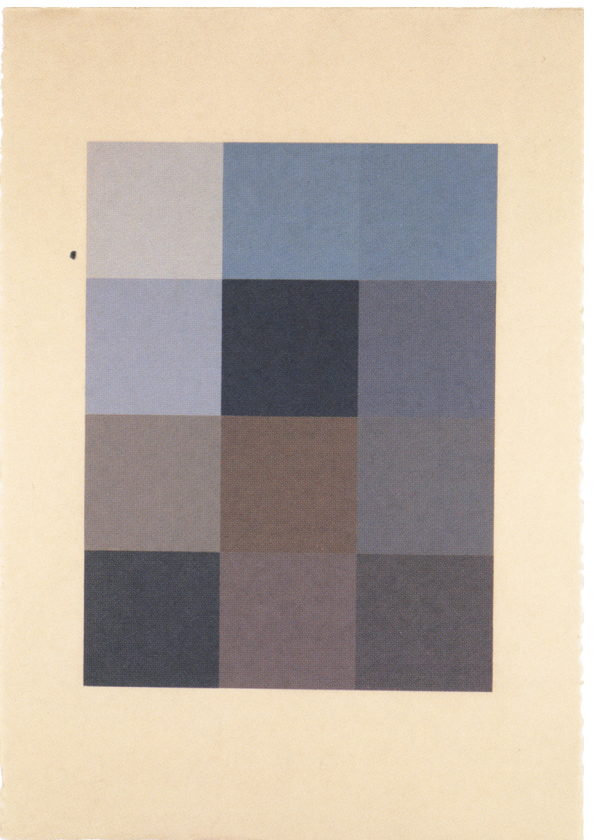
The aesthetic and conceptual significance of color is central to the development of modern art, especially abstraction, in the twentieth century. For *Meltdown,* Levine turns to artists like Monet and Mondrian, whose theories have profoundly shaped the discourse; and with these prints, she recalibrated the discussion to the digital age.[2]

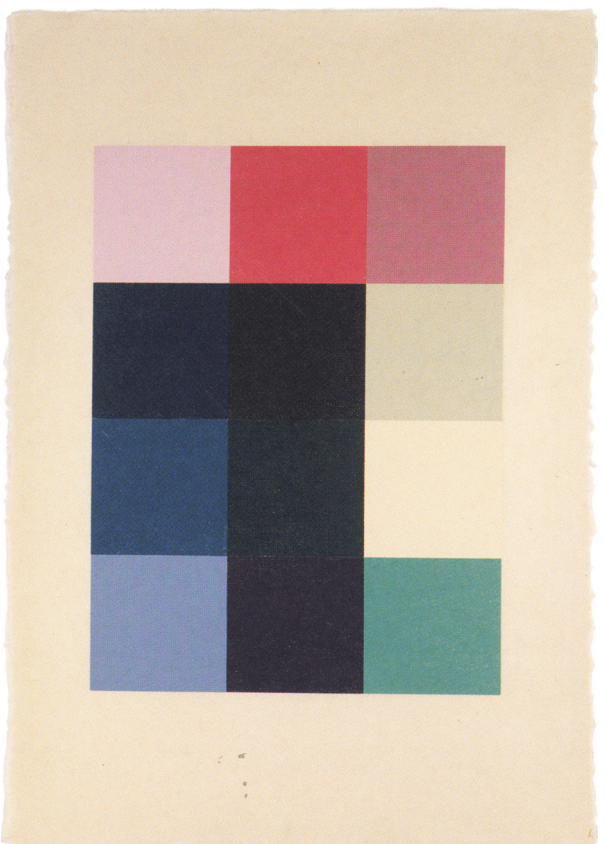
— GLW

107
Sherrie Levine, born 1947
Meltdown, 1989
four woodcuts
published by Peter Blum Edition, New York
printed by Derrière L'Étoile Studios, New York
edition: 35
each, approximate: 37 x 26 in. (94 x 66 cm)
Saint Louis Art Museum,
Museum Purchase 34:1992.1-.4

facing page, left to right, top to bottom:
After Duchamp
After Monet
After Kirchner
After Mondrian





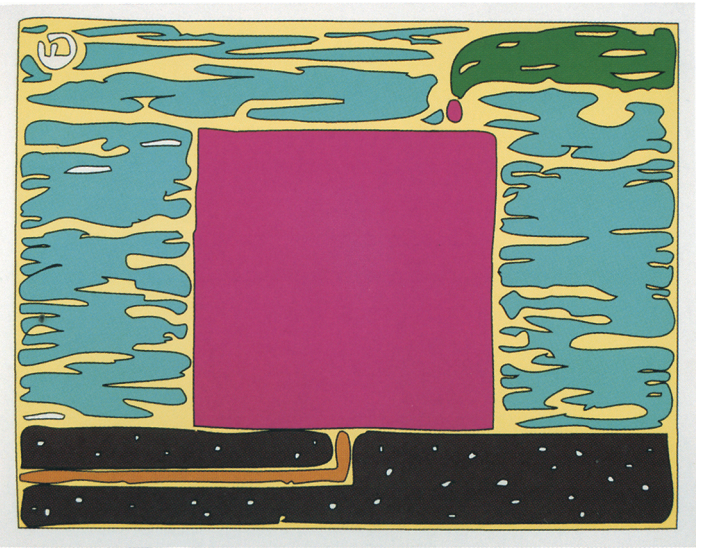


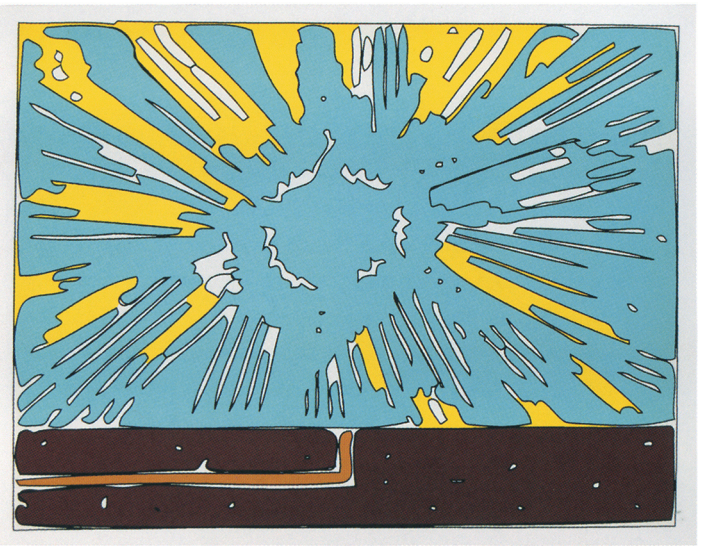
Peter Halley

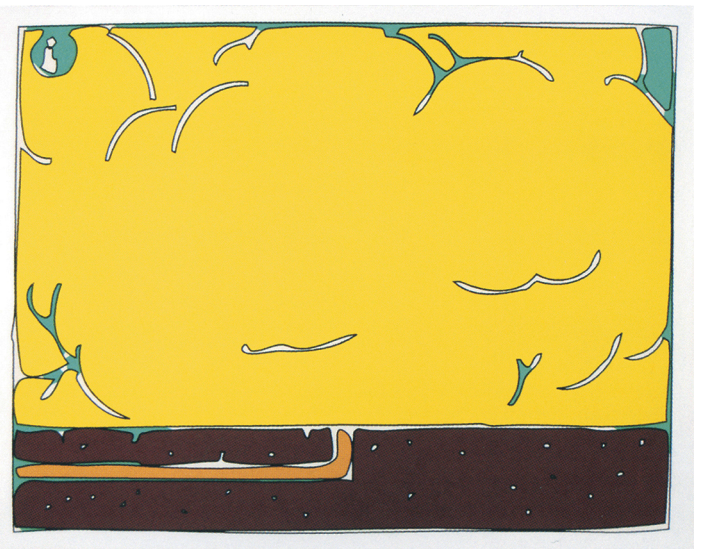
Peter Halley's "cells" are central to his reassessment of geometric abstraction and the self-referential homage to rectilinearity carried out by his predecessors—including Josef Albers (see cat. 33) and Donald Judd (see cats. 11.3, 74, and 75). Influenced by the theories of Michel Foucault and Jean Baudrillard, Halley broke open geometry's associations and aligned his intensely colored boxes with social regulatory structures and systems, focusing on the realities of the late-twentieth-century's digital age.[1]

This series of screenprints follows a storyline that unfolds boldly across nine frames. At first, the cell and its underlying "conduit"—the term Halley assigns his linear elements—remain intact. Then—veiled in a menacing red—they suddenly burst apart into fumes and rubble, ultimately replaced by dull static. "We live in a society of informational and cultural overload," Halley has said, and perhaps his blast denotes a breaking point, although in the studio he embraces the capabilities of a computerized world.[2] In fact, the exploding cell motif sits firmly in Halley's prescient engagement with budding technologies. It appeared as the protagonist of a digital animation he produced in 1983 just as computer graphics became more widely available, and in the 1990s he rendered it in prints and wall installations with drafting software, marking the integration of now-ubiquitous applications.[3]

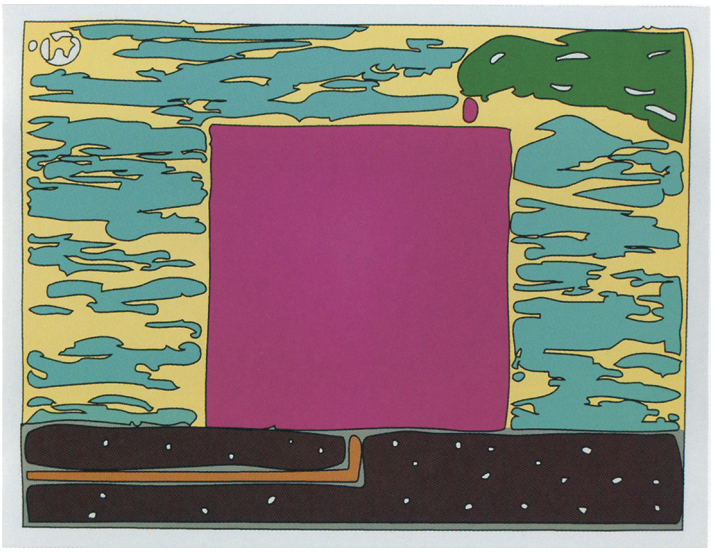
— GLW

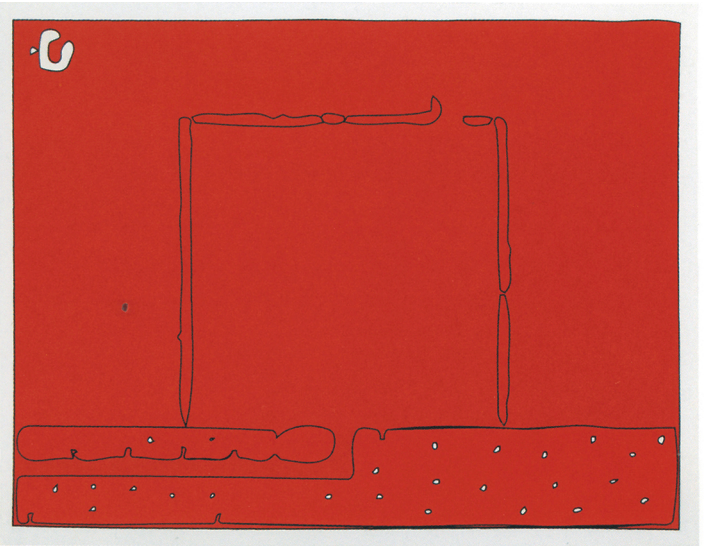


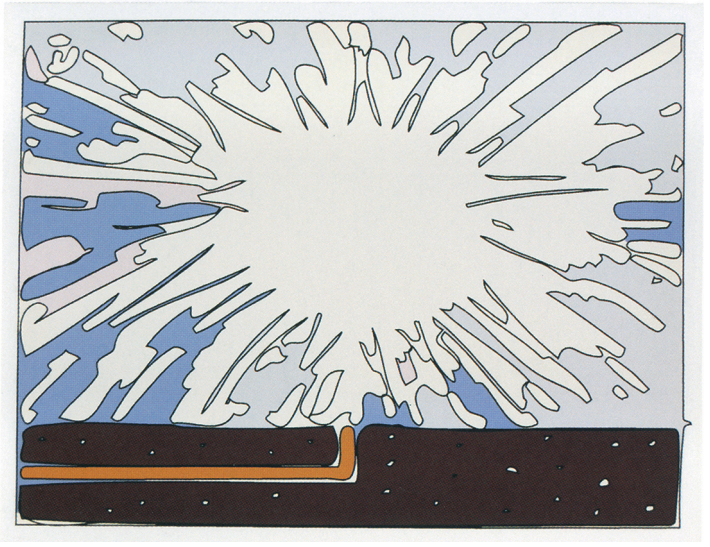


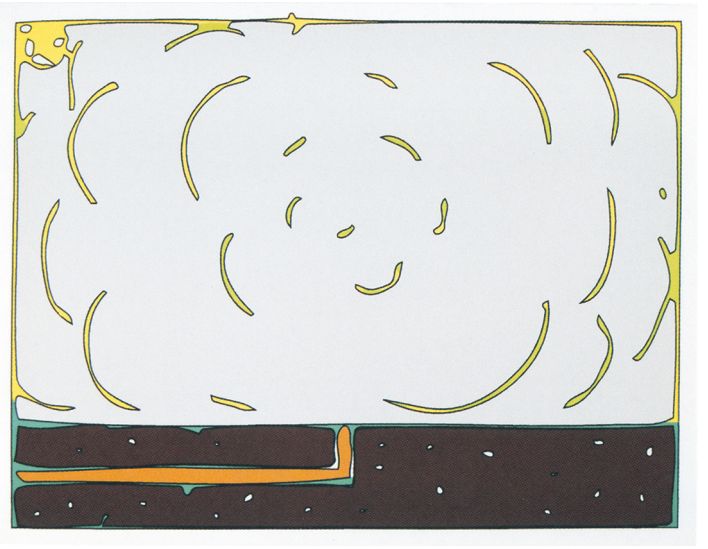


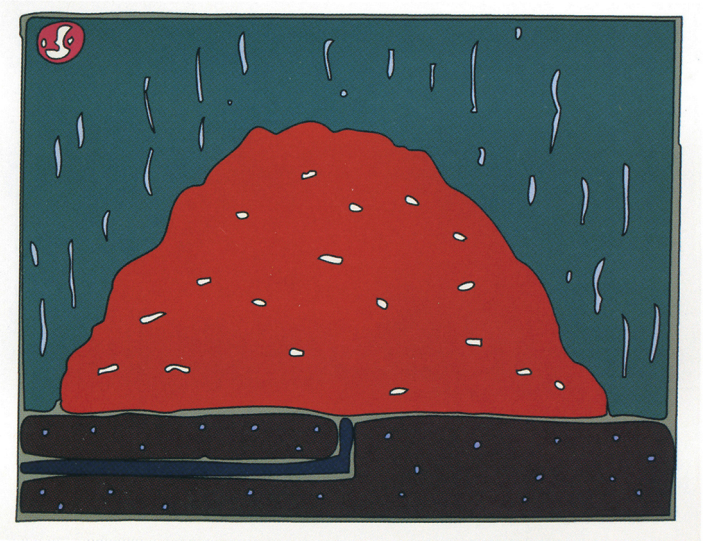
108
Peter Halley, born 1953
Exploding Cell, 1994
nine screenprints
published by Edition Schellmann, New York
printed by Heinrici Silkscreen, New York
edition: 32
each: 36 1/2 × 47 1/2 in. (92.7 × 120.7 cm)
Courtesy of Salon 94, New York

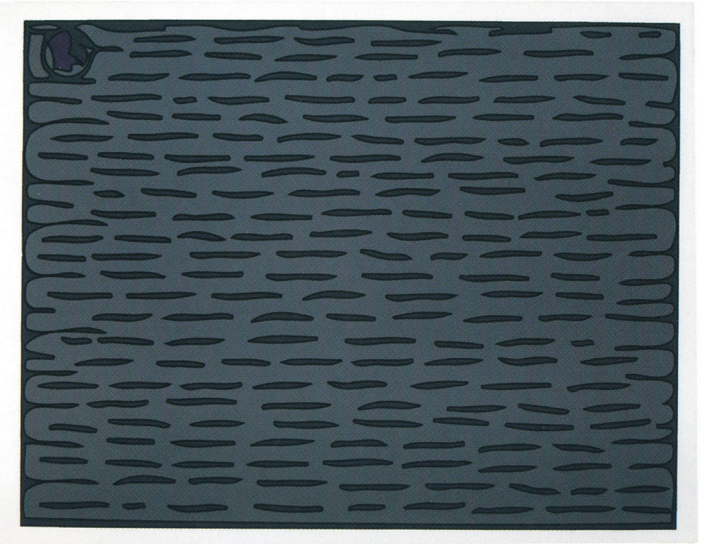












Tauba Auerbach

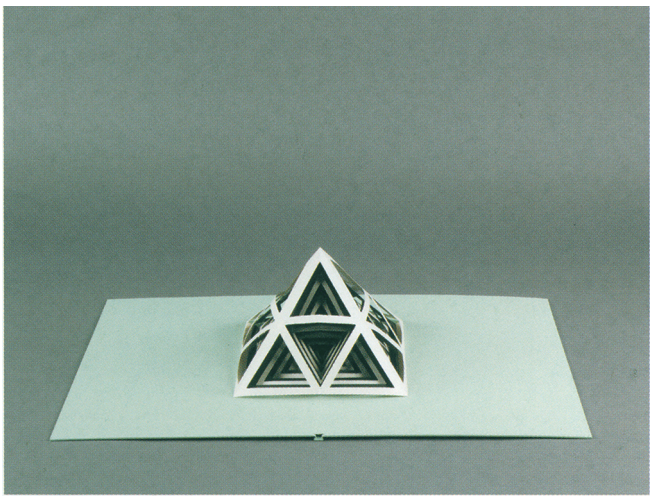
Tauba Auerbach's multipart book *[2,3]* completely transforms when it is opened to create six vibrant paper sculptures. Auerbach engineered the die-cut paper forms, based on her longstanding interest in visualizing principles of mathematics and physics. As each folio is opened, the pop-up shifts from two to three dimensions, into a pyramid, a sphere, an arc, a ziggurat, an octagonal bipyramid, or a Möbius strip through Auerbach's careful logic of cuts, folds, and interwoven strips. In a mesmerizing animation of form and color, each shape transforms from a flat plane to a full-bodied volume, some becoming nearly eighteen inches high.

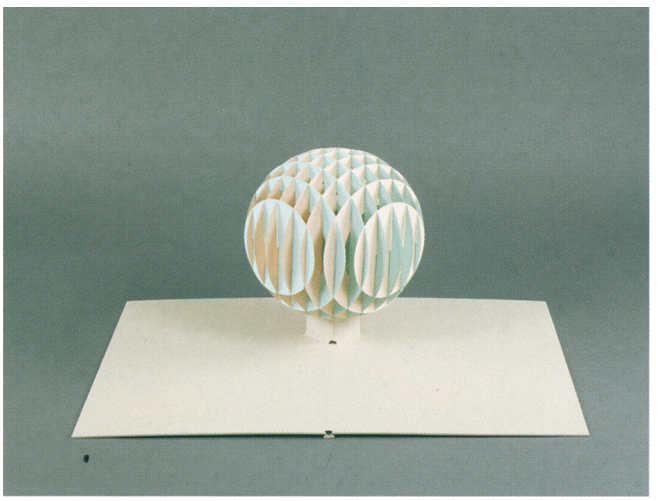
The study of how geometries retain properties despite expansion, twisting, and stretching—the branch of mathematics called topology—engages much of Auerbach's work. She considers topology a profound concept by which everything is linked in an "architecture of connectivity," from the most concrete manifestations, such as the structure of molecules, to more elusive questions involving human consciousness.[1] Although she does not consider herself a mathematician, she engages deeply with the field, having collaborated with Erik and Martin Demaine at the Massachusetts Institute of Technology to create a type font based on the geometry of an unfolded cube, and with computer scientist Byron Cook to invent new visual symbols for use in mathematical notations.[2]

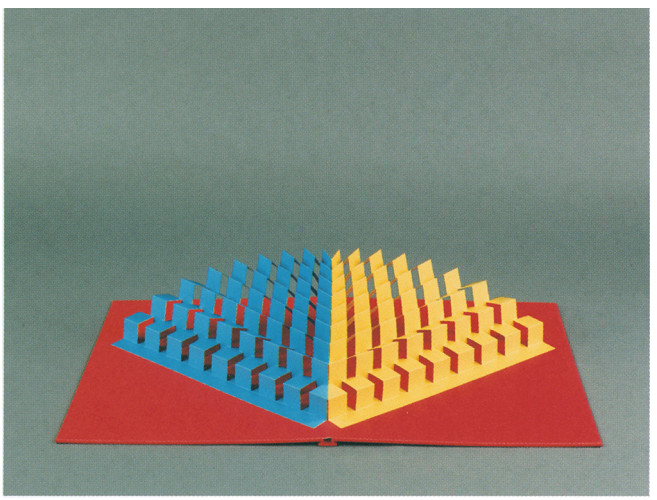
— GLW

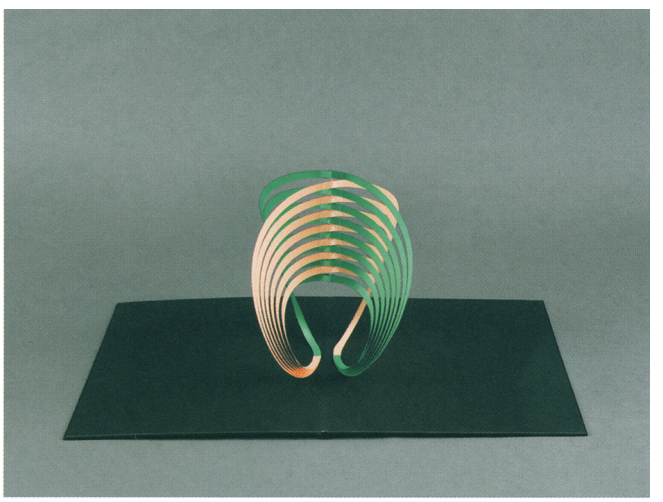
109
Tauba Auerbach, born 1981
[2,3], 2011
artist's book with pop-up elements and slipcase
published by the artist and Printed Matter, New York
fabricated by Toppan Excel, Hong Kong
edition: 1,000
each closed: 20 3/16 × 16 3/16 in.
(51.3 × 41.1 cm),
slipcase: 20 5/8 × 16 3/8 × 4 3/8 in.
(52.4 × 41.6 × 11.1 cm)
Saint Louis Art Museum,
Young Friends Art Purchase Fund 481:2018.1-.6

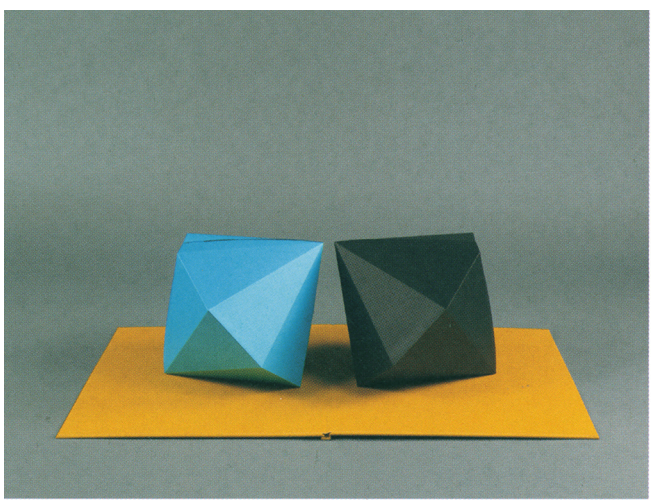
facing page, left to right, top to bottom:
Pyramid
Sphere
Cubearc
Möbius
Gem
Ziggurat

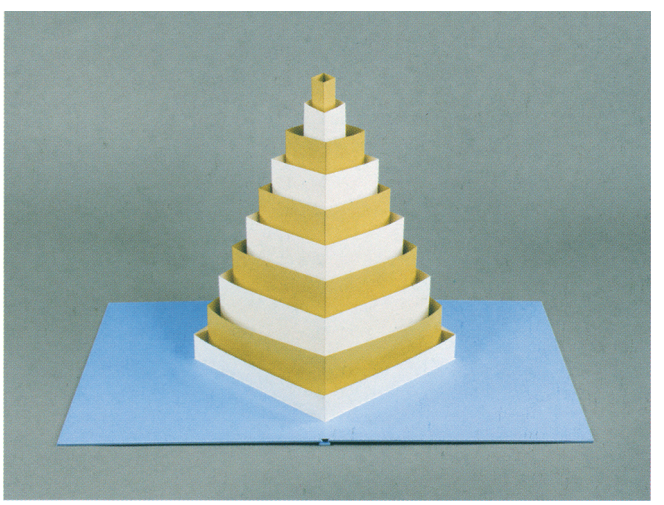












Julie Mehretu

There is no such thing as just landscape.
— Julie Mehretu

Julie Mehretu's work is abstract, yet her motivations are social and political. Each work is animated and defined by a specific reference point, which can range from stadium architecture to political unrest.[1] The essence of her statement quoted above becomes clear in *Epigraph, Damascus*, referencing the devastating Syrian civil war that began with Arab Spring–inspired protests in 2011.[2] Upon closer examination, the print's cacophonous surface reveals precise outline drawings of architectural fragments from Damascus. This almost imperceptible dialogue between abstraction and representation is the manifestation of Mehretu's visual thinking, her engaged, intuitive response to living in the current political moment.[3]

Mehretu credits the deliberative process of printmaking with challenging her to distill her ideas.[4] *Epigraph, Damascus*, her first project with Copenhagen-based printer-publisher Niels Borch Jensen, demonstrates the significance of the chemistry between artist and printer and of merging the artist's vision with the printer's technical expertise. The two first mapped out a multipart structure that allowed the image to connect seamlessly across the individually framed panels. When Mehretu worried that her gestural marks would be too insistently strong, Jensen responded by adapting the sugar-lift aquatint process, resulting in a subtler modulation of the grays.[5]

— EW

110
Julie Mehretu, born Ethiopia, 1970
Epigraph, Damascus, 2016
photogravure, aquatint, and open bite
published and printed by
Borch Editions, Copenhagen
edition: 16
overall: 85 7/16 in. × 17 ft. 1 1/2 in.
(217 × 522 cm)
Saint Louis Art Museum,
Eliza McMillan Trust and
Friends Endowment Fund 209:2017a-f

Hock E Aye Vi Edgar Heap of Birds

111
Hock E Aye Vi Edgar Heap of Birds, Cheyenne and Arapaho Nation, born 1954
Sovereign, 2017
sixteen monotypes
printed by Charles Cohan, University of Hawai'i at Mānoa
overall: 44 × 120 in. (111.8 × 304.8 cm)
Saint Louis Art Museum,
The Sidney S. and Sadie Cohen Print Purchase Fund 483:2018a-p

Sixteen monotypes adjoin in two rows of eight to form a red field. Words flow rhythmically across the surface, six per sheet, evoking powerful animals and mythic places. Yet Edgar Heap of Birds lifted these phrases from casinos, a reference that shifts attention from the popular imaginary of Native American culture to the infrastructure of Indian country. *Sovereign* thus expresses the artist's overarching interest in manipulating written language to highlight indigenous presences in

contemporary landscapes.[1] To make each print, the artist used an oil resist to paint words in reverse on a Plexiglas plate, inked the plate red, and sprayed solvent to stipple the red field, "like blood pooling."[2]

Following passage of the 1988 federal Indian Gaming Regulatory Act, hundreds of Native nations established casinos on tribal lands.[3] These include Lucky Star Casino, owned by the Cheyenne and Arapaho Tribes of Oklahoma. Casino profits often support cultural programs, infrastructure projects, and social services for reservation communities. Conversely, casinos tend to fuel addiction and deepen individual poverty. Suggesting the complexities of tribal sovereignty, this work encourages viewers to ask: whose blood pools here?

— ABM

Notes to the Catalogue Entries

Cat. 1

1. As of this writing, the Robert Blackburn Printmaking Workshop operates under the auspices of the Elizabeth Foundation for the Arts, accessed February 1, 2018, http://www.rbpmw-efanyc.org/. For biographical and artistic accounts of Blackburn's life and work, see Deborah T. Cullen, "Robert Blackburn: American Printmaker" (PhD diss., New York: City University of New York, 2002); and Deborah Cullen, *Robert Blackburn: Passages*, exh. cat. (College Park, MD: David C. Driskell Center at the University of Maryland, 2014). For the importance of Blackburn's Printmaking Workshop in post-1945 America, see Ruth Fine, "Bigger, Brighter, Bolder: American Lithography since the Second World War," in *Lasting Impressions: Lithography as Art*, ed. Pat Gilmour (London: Alexandria Press, 1988), 257–82.

2. He printed the first seventy-nine editions produced by that pioneering print publisher. See Cullen, "Robert Blackburn: American Printmaker," 176.

3. An unusual impression of the print, in which Blackburn flipped the sheet vertically and signed it on the opposite side, reinforces his insistence on experimentation and his general disregard for strict editioning procedures in his own work. Cullen, *Robert Blackburn: Passages*, 75.

4. Cullen, "Robert Blackburn: American Printmaker," 189–90.

5. Blackburn's *Faux Pas* was signed, dated, and titled only in 1994, when Deborah Cullen discovered the complete, unsigned edition in a drawer while researching what eventually became her dissertation; see Cullen, "Robert Blackburn: American Printmaker," 191n349. On at least one impression, the print is titled "Unfinished Note." See Cullen, *Robert Blackburn: Passages*, 64 (Loan from Nelson/Dunks Collection). In the lead-up to Rauschenberg's *Accident* (1963), the last print proofed by Blackburn at ULAE, two stones were broken successively. The second one was printed anyway by Blackburn's successor at ULAE, Zigmunds Priede; *Accident* became a milestone in Rauschenberg's printed work. See Minneapolis Institute of Arts, *Robert Rauschenberg: Prints 1948–1970*, exh. cat. (Minneapolis: Minneapolis Institute of Arts, 1970), no. 12 [unpaginated]. Most of the literature suggests the breaking of Rauschenberg's stones was traumatic and led to Blackburn's departure from ULAE; Deborah Cullen notes from her interactions with Blackburn that he was already trying to leave ULAE in order to return to his Printmaking Workshop full-time, and also that he did not refer to the event in traumatic terms; author's interview with Deborah Cullen, April 9, 2018.

Cat. 2

1. John Coplans, ed., *Roy Lichtenstein* (New York: Praeger, 1972), 38–39.

2. Clare Bell, "Chronology," in *Roy Lichtenstein: A Retrospective*, by James Rondeau and Sheena Wagstaff, et al., exh. cat. (London: Tate Modern, 2012), 345–46; Bradford R. Collins, "Modern Romance: Lichtenstein's Comic Book Paintings," *American Art* 17, no. 2 (Summer 2003): 63–64.

3. Mary Lee Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné, 1948–1997* (New York: Hudson Hills Press, 2002), 72. The anthology was published in both English and Italian. For more about the artists and their prints included in this anthology, go to the Museum of Modern Art website, https://www.moma.org/collection/works/15671?locale=en, accessed February 2, 2018.

Cat. 3

1. Johns's exhibition at the Leo Castelli Gallery ran from January 20 to February 8, 1958. His constructed painting *Target with Four Faces*, purchased immediately for the collection of the Museum of Modern Art, New York, was featured on the cover of the January 1958 issue of *ARTnews*. See Kirk Varnedoe, *Jasper Johns: A Retrospective*, exh. cat. (New York: Museum of Modern Art, 1996), 128.

2. *Fool's House*, 1961–62, oil on canvas with objects, collection of Jean-Christophe Castelli, New York. See Roberta Bernstein, *Jasper Johns: Catalogue Raisonné of Painting and Sculpture* (New York: Wildenstein Plattner Institute, 2017), 232–33, no. P116.

3. Katrina Martin, director and producer, *Hanafuda / Jasper Johns* (film, 1980); cited in Riva Castleman, *Jasper Johns: A Print Retrospective*, exh. cat. (New York: Museum of Modern Art, 1986), 20.

Cat. 4

1. Richard Schiff, "Through a Slow Medium," in Terrie Sultan, *Chuck Close Prints: Process and Collaboration*, exh. cat. (Princeton, NJ: Princeton University Press; Houston: Blaffer Gallery, Art Museum of the University of Houston, 2003), 32. Close made this print at Vermillion Editions Limited in Minneapolis when the first museum retrospective of his work was opening there at the Walker Art Center. See Lisa Lyons and Martin Friedman, *Close Portraits*, exh. cat. (Minneapolis: Walker Art Center, 1980). The fingerprint works date from 1978 to 1985 and were done as drawings, prints, and paintings. See Robert Storr, *Chuck Close*, exh. cat. (New York: Museum of Modern Art, 1998), 207.

2. For Close's use of the term "recycling," see Michael Shapiro, "Changing Variables: Chuck Close and His Prints," *Print Collector's Newsletter* 9, no. 3 (July–August 1978): 69–72.

3. The artist's website, which is not a complete listing, includes ten works using the Phil photograph in various media dating from 1969 to 1995, accessed March 7, 2018, http://chuckclose.com/work_timeline.html. Curiously enough, Close suffers from the neurological disorder prosopagnosia, or face-blindness, which impairs his ability to recognize faces. See Chuck Close and Lisa Yuskavage, "Chuck Close [interview]," *Bomb*, no. 52 (Summer 1995): 32.

Cat. 5

1. Robert Storr, senior curator at The Museum of Modern Art, New York (1990–2002), discusses Hammons's unpredictability with a story that also indicates Duchamp's catalogue raisonné is not the only art book he has altered: Arriving unannounced at Storr's office, Hammons delivered a copy of a book on Christo—who is known for wrapping objects, buildings, and landscapes—with photographs of the rap artist Tupac Shakur inserted, "so as to pun on wrapping and rapping" (Storr's quote). Hammons returned at a later date, again unannounced, to reclaim the book. See Robert Storr, "Br'er Hammons," in *David Hammons: Five Decades*, ed. Robert Storr, Alanna Heiss, and Kellie Jones, exh. cat. (New York: Mnuchin Gallery, 2016), 7.

2. Hammons is called "a very hip junk dealer," [Reid, page 196; also cited in Jones, 15], a *flaneur*, a dandy, and a "Trickster," [Storr 7, 9] among other terms. See: Calvin Reid, "Chasing the Blue Train," *Art in America* 77, no. 9 (September 1989): 196; Kellie Jones, "The Structure of Myth and the Potency of Magic," in Steve Cannon et al., *David Hammons: Rousing the Rubble*, exh. cat. (New York: Institute for Contemporary Art, P.S. 1 Museum, 1991), 15; and Storr, *Five Decades*, 7, 9.

3. For his project, Hammons used copies of the single-volume paperback edition of Arturo Schwarz, *The Complete Works of Marcel Duchamp*, rev. and exp. paperback ed. (New York: Delano Greenidge Editions, 2000). The Duchamp catalogue raisonné has gone through multiple editions since it was first published by Thames and Hudson and H. N. Abrams (London and New York, 1969); Delano Greenidge Editions published the third, revised edition in two volumes in 1997.

Cat. 6

1. The phrase about art being a "guaranty [guarantee] of sanity" appears in a number of artworks by Bourgeois dating between 1991 and 2006. See Donald Kuspit, "Louise Bourgeois in Psychoanalysis with Henry Lowenfeld," in Philip Larratt-Smith, ed., *Louise Bourgeois: The Return of the Repressed*, exh. cat. (London: Violette Editions, 2012), 18, 26n3; in the same volume, see Kuspit, "Symbolizing Loss and Conflict: Psychoanalytic Process in Louise Bourgeois's Art"; see also Deborah Wye, *Louise Bourgeois: An Unfolding Portrait: Prints, Books, and the Creative Process*, exh. cat. (New York: Museum of Modern Art, 2017), 10, 11, and 214n2.

2. It has been suggested that the psychoanalytic field has also benefited from her writings. See Mignon Nixon, "L." in Larratt-Smith, *Louise Bourgeois*, 85.

3. Deborah Wye worked closely with Bourgeois starting in 1976; Wye is responsible for the online catalogue raisonné produced by The Museum of Modern Art, *Louise Bourgeois: The Complete Prints and Books*, accessed January 13, 2018, https://www.moma.org/explore/collection/lb/index. For a detailed chronology of the *Sainte Sébastienne* prints

and related works, see: https://www.moma.org/collection_lb/object.php?object_id=59599, accessed February 2, 2018.
4. Deborah Wye and Carol Smith, *The Prints of Louise Bourgeois* (New York: Museum of Modern Art, 1994), 30–31; Wye, *Louise Bourgeois: An Unfolding Portrait*, 9. The artist continued to produce prints up to the year of her death.

Cat. 7

1. Walker's early installations include *Gone, An Historical Romance of a Civil War as It Occurred Between the Dusky Thighs of One Young Negress and Her Heart* (1994), which debuted at the Drawing Center, New York; and *The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven* (1995), which was first exhibited at the 1997 Whitney Biennial. They parodied Margaret Mitchell's *Gone with the Wind* (1936) and Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), respectively. Despite her early success, Walker's work was not without its vocal detractors within the art world, many of whom considered her resuscitation of painful stereotypes to be irresponsible. For an account of the reception to Walker's work by artists such as Betye Saar and Howardena Pindell, see Gwendolyn DuBois Shaw, *Seeing the Unspeakable: The Art of Kara Walker*, exh. cat. (Durham, NC: Duke University Press, 2004), 103–23.
2. Walker's choice of the silhouette as the primary vehicle for her artistic vision is connected to two nineteenth-century cultural phenomena: silhouette portraiture and the pseudoscientific study of physiognomy for the purposes of racial classification. For historical and theoretical perspectives on Walker's engagement with the silhouette, see Shaw, *Seeing the Unspeakable*, 11–36; and Darby English, "This is not about the past: Silhouettes in the work of Kara Walker," in *Kara Walker: Narratives of a Negress*, ed. Ian Berry, Darby English, Vivian Patterson, and Mark Reinhardt, exh. cat. (Cambridge, MA: MIT Press, 2003), 140–67.
3. Several scholars have situated *Keys to the Coop* within the history of stereotypical imagery of African Americans stealing or consuming chicken, and debated the extent to which this print critiques or reclaims this stereotype. See Phoebe Wolfskill, *Archibald Motley Jr. and Racial Reinvention: The Old Negro in New Negro Art* (Urbana: University of Illinois Press, 2017), 155–57; Psyche A. Williams-Forson, *Building Houses Out of Chicken Legs: Black Women, Food, and Power* (Chapel Hill: University of North Carolina Press, 2007), 199–218; and Alisa Swindell, "Challenging Consumption: Kara Walker's *Keys to the Coop*," *Gastronomica* 5, no. 2 (Spring 2006): 6–7.

Cat. 8

1. "Warhol's *Race Riot* and *Jackies* reveal his genius for selecting highly charged photographs and presenting them so that they transcend their original function as documentary news items to become archetypal images crystalizing essential issues of American political and social history." Roberta Bernstein, "Warhol as Printmaker," in *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, ed. Frayda Feldman and Jörg Schellmann (New York: Ronald Feldman Fine Arts, 1985), 15. Similar statements abound throughout the literature. Warhol also dedicated a complete portfolio to the event: *Flash—November 21, 1963, 1968*. See Feldman and Schellmann, *Andy Warhol Prints*, 32–42.
2. *Eleven Pop Artists* was the idea of the public relations firm Ruder Finn on behalf of the tobacco firm Philip Morris USA, to produce three prints each by top artists to create a ready-made exhibition that would then tour in Europe. See Wendy Weitman, *Pop Impressions Europe/USA: Prints and Multiples from The Museum of Modern Art*, exh. cat. (New York: Museum of Modern Art, 1999), 13.
3. *Life* magazine, December 6, 1963. This print is an exception, it derives from an Associated Press wire photo not in the *Life* article.

Cats. 9 and 10

1. Judith Goldman, "Sort of a Commercial for Objects," *Print Collector's Newsletter* 2, no. 6 (January–February, 1972): 117–18.

Cat. 11

1. Serge Guilbaut, *Comment New York vola l'idée d'art moderne: expressionnisme abstrait, liberté et guerre froide*, 3rd ed. (Nîmes, FR: Éditions Jacqueline Chambon, 1996).
2. Titia Hulst, "The Leo Castelli Gallery," *Archives of American Art Journal* 46, no. 3/4 (2007): 14–27; Annie Cohen-Solal, *Leo and His Circle: The Life of Leo Castelli* (New York: Alfred A. Knopf, 2010).
3. "The present 'Ten from Leo Castelli,' more than any other edition yet published, personifies 'the new look of prints.'" See William Lieberman, "Introduction," in *Ten from Leo Castelli*, publisher's broch. (New York: Tanglewood Press, 1968).

Cat. 12

1. Charles Harrison and Seth Siegelaub, "On Exhibitions and the World at Large," in *Conceptual Art: A Critical Anthology*, eds. Alexander Alberro and Blake Stimson, (Cambridge, MA: MIT Press, 2000), 199.
2. Leontine Coelewij and Sara Marinetti, eds., *Seth Siegelaub: Beyond Conceptual Art* (Cologne: Verlag der Buchhandlung Walther König; Amsterdam: Stedelijk Museum, 2016), 116.
3. David Ensminger, "The Allure of the Instant: Postscripts from the Fading Age of Xerography," *Art in Print* 1, no. 6 (March–April 2012): 19.
4. Alexander Alberro, *Conceptual Art and the Politics of Publicity* (Cambridge, MA: MIT Press, 2004), 135.

Cat. 13

1. See Phyllis Blau and Eric Vieland, *7 Objects/69/90*, exh. cat. (Amherst: University of Massachusetts, 1990), 51.
2. Blau and Vieland, *7 Objects/69/90*, 54.
3. Author's conversation with Esman, December 15, 2016.
4. For an overview of projects during 1968 and 1969, see Richard Armstrong and Richard Marshall, eds., *The New Sculpture, 1965–75: Between Geometry and Gesture*, exh. cat. (New York: Whitney Museum of American Art, 1990), 93–193. The influential 1968 warehouse exhibition *Nine at Leo Castelli* included six of the seven artists represented in *7 Objects/69*.
5. Esman used the term "instant collection" during her conversation with the author, December 15, 2016.

Cat. 14

1. Kirk Varnedoe, "Campbell's Soup Cans, 1962," in Heiner Bastian, *Andy Warhol: Retrospective*, exh. cat. (London: Tate Publishing, 2001), 41–45. Thirty-two paintings were in the Ferus Gallery exhibition, July 9–August 4, 1962; Georg Frei and Neil Printz, *The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961–1963*, vol. 1 (Zurich: Thomas Ammann Fine Art AG; New York: The Andy Warhol Foundation for the Arts; New York: Phaidon Press, 2002), nos. 51–67; from that group, only the Cheddar Cheese can appears in *Campbell's Soup II*.
2. The screenprinting of canvases at the Factory was notoriously idiosyncratic—despite Warhol's insistence that the process was "mechanical." The *Soup Cans* are generally seen as the most sterile and "perfect" of all his print projects. See Gerard Malanga, "A Conversation with Andy Warhol," *Print Collector's Newsletter* 1, no. 6 (January–February 1971): 125–27; Roberta Bernstein, "Warhol as Printmaker," in *Andy Warhol Prints: A Catalogue Raisonné*, ed. Frayda Feldman and Jörg Schellmann (New York: Ronald Feldman Fine Arts, 1985), 16; David Bourdon, *Warhol* (New York: Harry N. Abrams, 1989), 124–30.
3. Anthony E. Grudin, "'A Sign of Good Taste': Andy Warhol and the Rise of Brand Image Advertising," *Oxford Art Journal* 33, no. 2 (2010): 213–32.

Cats. 15 and 16

1. See Jill D'Alessandro and Colleen Terry, et al., *The Summer of Love Experience: Art, Fashion, and Rock and Roll* (San Francisco: Fine Arts Museums of San Francisco; Berkeley: University of California Press, 2017), 31–51.
2. Rosa Lee (Epler) Lovell has largely been forgotten by art history. She received a BFA from the Kansas City Art Institute and an MFA from the University of Illinois at Urbana-Champaign. She taught at her Kansas City alma mater after receiving her MFA, and moved to St. Louis in 1966–67 with her artist husband, William G. Lovell. During her short time in St. Louis she exhibited her work at the Craft Alliance, the Loretto-Hilton Gallery at Webster College, and Forest Park Community College, in addition to the Saint Louis Art Museum (see note 3 below). A retrospective exhibition of her work was organized shortly after her death. See Ernest Smith, *Rosa Lee Lovell, 1935–1969*, exh. broch. (St. Louis: Gallery of the Loretto-Hilton Center, Webster College, 1969).
3. City Art Museum of Saint Louis, *Mid-America 2*, exh. broch. (St. Louis, MO: City Art Museum of Saint Louis, 1969). Peter Agostini, John Coplans, and Sue Fuller were the jurors; Emily Rauh and Ralph T. Coe co-chaired the exhibition.

Cat. 17

1. David Rosand, "'My I': Toward an Iconography of the Self," in *Robert Motherwell on Paper: Drawings, Prints, Collages,* ed. David Rosand, exh. cat. (New York: Harry N. Abrams, 1997), 33–34.

2. Motherwell once described the process of tearing seventy-five Gauloise cigarette labels in an identical manner for his prints, before finding other methods of incorporating collage. See Heidi Colsman-Freyberger, "Robert Motherwell: Words and Images," *Print Collector's Newsletter* 4, no. 6 (January–February 1974): 128. See also Siri Engberg and Joan Banach, *Robert Motherwell: The Complete Prints 1940–1991, Catalogue Raisonné* (Minneapolis, MN: Walker Art Center; Manchester, VT: Hudson Hills Press, 2003), 25.

3. Pat Gilmour, *Ken Tyler, Master Printer and the American Print Renaissance* (New York: Hudson Hills Press, 1986), 100; and Judith Goldman, *American Prints: Process and Proofs*, exh. cat. (New York: Whitney Museum of American Art, 1981), 118. The gestural mark in *St. Michael III* is a separate lithograph, *Monster*. See Stephanie Terenzio and Dorothy C. Belknap, *The Painter and The Printer: Robert Motherwell's Graphics 1943–1980* (New York: American Federation of Arts, 1980), 196, cat. no. 139.

Cat. 18

1. On the word-prints specifically, see Siri Engberg, "Out of Print: The Editions of Edward Ruscha," in *Edward Ruscha: Editions 1959–1999*, vol. 2, Siri Engberg and Clive Phillpot, exh. cat. (Minneapolis: Walker Art Center, 1999), 14–51; "Thoughts and Phrases," chapter 3 in Richard D. Marshall, *Ed Ruscha* (London: Phaidon, 2003), 160–63; and Mary Richards, "'Romance with Liquids': Words and Objects in Space," in *Ed Ruscha*, "Modern Artists" series (London: Tate Publishing, 2008), 49–63.

2. Milant founded Cirrus Editions in 1970, the year after he collaborated with Ruscha on the screenprint *Mocha Standard*. For a definitive treatment of the workshop's history and output, see Bruce Davis, *Made in L.A.: The Prints of Cirrus Editions*, exh. cat. (Los Angeles: Los Angeles County Museum of Art, 1995).

3. Ruscha used this same spatter technique to produce several additional word-prints a short time later at Tamarind Lithography Workshop. See Engberg and Phillpot, *Edward Ruscha Editions*, vol. 1, cats. 87–90.

4. Engberg and Phillpot, *Edward Ruscha: Editions*, vol. 1, 14: *Made in California*, cat. 52.

5. For further information on the portfolio, see also the catalogue *Spirit of Independence: Kent Bicentennial Portfolio* (New York: Lorillard, 1975).

6. Engberg and Phillpot, *Edward Ruscha: Editions*, vol. 1, 21: *America, Her Best Product,* cat. 78.

Cat. 19

1. Ruscha was not, however, the first in his broader social circle to make deadpan photographs of a Standard Oil gasoline station. Credit for this goes to actor, filmmaker, and artist Dennis Hopper, whose gelatin silver print *Double Standard* (1961) was reproduced on the brochure for Ruscha's first solo exhibition at Ferus Gallery in Los Angeles in 1964. For details of Hopper's relationship with Ruscha, see Alexandra Schwartz, *Ed Ruscha's Los Angeles* (Cambridge, MA: MIT Press, 2010), 75–92. For further literature on Ruscha's books and photography see also the notes to catalogue numbers 53–57.

2. *Standard Station, Amarillo, Texas* (1963), Hood Museum of Art, Dartmouth College, accession number P.976.281.

3. The foreshortening was a device Ruscha used in another early—and in this context, revealing—painting of the Twentieth Century Fox trademark, *Large Trademark with Eight Spotlights* (1962), now in the collection of the Whitney Museum of American Art, accession number 85.41.

4. In the split-fountain technique, two (or more) colors, or shades of color, are placed on opposite ends of the screen (or "fountain" on a commercial press), then blended before passing the blade over the screen.

5. For further details on the *Standard* prints, see Siri Engberg, "Out of Print: The Editions of Edward Ruscha," in *Edward Ruscha: Editions 1959–1999*, 2 vols., Siri Engberg and Clive Phillpot, exh. cat. (Minneapolis: Walker Art Center, 1999), 14–51.

6. Engberg, "Out of Print," 26–29.

Cat. 20

1. Although *Signs* would not reach mass circulation as intended, it was, at the time, a relatively affordable work by a world-renowned artist and thus a potential "starter piece" for fledgling collectors. See John Berggruen Gallery, "Robert Rauschenberg: Paintings, Drawings and Prints," exh. broch., price list (San Francisco: John Berggruen Gallery, 1971).

Cat. 21

1. Carol Squiers, "Barbara Kruger at *Mademoiselle*," in *Barbara Kruger*, Alexander Alberro, Martha Gever, et al. (New York: Rizzoli, 2010), 229–30.

2. Jeanne Siegel, "Barbara Kruger: Pictures and Words," *Arts Magazine* 61, no. 10 (June/Summer 1987): 19.

3. Siegel, "Barbara Kruger," 20.

Cat. 22

1. Marcus Rediker, *The Slave Ship: A Human History* (New York: John Murray, 2008), 308–342; Cheryl Finley, "Committed to Memory: The Slave-Ship Icon in the Black-Atlantic Imagination," *Chicago Art Journal* 9 (1999): 2–21; Celeste-Marie Bernier, "'The Slave Ship Imprint': Representing the Body, Memory, and History in Contemporary African American and Black British Painting, Photography, and Installation Art," *Callaloo* 37, no. 4 (2014): 990–1022. The ship's name is often misspelled Brookes, as it appeared on an early version of the broadside.

2. The diagram is part of a group of images showing the various areas of the ship where slaves were held; this particular diagram was originally labeled: "Plan of lower deck with the stowage of 292 slaves, 130 of these being stowed under the shelves as shewn in figure 5 and figure 3," i.e., almost half of the "cargo" was stowed in the lower layers of bunkbed-style "shelves."

3. Saar concentrated on printmaking early in her career, but by the mid-1960s she eschewed the multiple in favor of assemblage; Connie Rogers Tilton and Lindsay Charlwood, eds., *L.A. Object and David Hammons Body Prints*, exh. cat. (New York: Tilton Gallery, 2011), 177. See also Mario Mainetti, *Betye Saar: Uneasy Dancer*, exh. cat. (Milan: Fondazione Prada, 2016).

4. Her strategy has been taken up by later generations of artists, including Kara Walker (cats. 7, 99, and 100) and Ellen Gallagher (cats. 41 and 104); see cat. 7, note 1, for the sometimes controversial dynamic between the generations.

5. "I thought it would be interesting to have it there for as long as it could be just to see how it would wear out." But then she realized that "it would never wear out, because that slaveship imprint is on all of us. It is there forever! And it is also on the imprint of white Americans, too." Saar, cited in Mary J. Hewitt, "Betye Saar: An Interview," *International Review of African American Art* 10, no. 2 (1992): 19; see also Bernier, "'The Slave Ship Imprint,'" 990.

Cat. 23

1. See Robert W. Scribner, *For the Sake of Simple Folk: Popular Propaganda for the German Reformation* (Cambridge, UK: Cambridge University Press, 1981); Christiane Andersson and Charles Talbot, eds., *From a Mighty Fortress: Prints, Drawings, and Books in the Age of Luther, 1483–1546* (Detroit: Detroit Institute of Arts, 1983); Keith Moxey, *Peasants, Warriors, and Wives: Popular Imagery in the Reformation* (Chicago: University of Chicago Press, 1989); Gregory Sholette, *Delirium and Resistance: Activist Art and the Crisis of Capitalism*, ed. Kim Charnley (London: Pluto Press, 2017); and Deborah Wye, *Committed to Print: Social and Political Themes in Recent American Printed Art*, exh. cat. (New York: Museum of Modern Art, 1988).

2. The images include fists of the Reverend Martin Luther King Jr., President Richard Nixon, Miss America, and others; see the Island Press archival website with texts by Marilyn Kushner, http://www.kemperartmuseum.wustl.edu/islandpress/html/key|P052.html. At the time of the 2016 presidential election, however, when the work happened to be on view at the Whitney Museum of American Art, Lemieux felt that it "didn't make any sense anymore" and she asked the Museum to turn it around—which they did. Steve Miller and Annette Lemieux, "Annette Lemieux: Flipped," *Musée Edition* 17, accessed January 24, 2018, http://museemagazine.com/magazine/musee-magazine-issue-no-17.

3. Lemieux's other prints with political overtones include *Stolen Faces* (1991), a diverse crowd of soldiers with disconcertingly pixelated faces; and *Censor* (1994), a portfolio of photogravures adapting and visually censoring key stills from Charlie Chaplin's political satire *The Great Dictator* (1940).

Cat. 24

1. Joan M. Vastokas and Romas K. Vastokas, *Sacred Art of the Algonkians: A Study of the Peterborough Petroglyphs* (Peterborough, ON: Mansard Press, 1973), 133 plate 26.
2. Jaune Quick-to-See Smith, "Celebrate 40,000 Years of American Art," *Frontiers: A Journal of Women Studies* 23, no. 2 (2002): 154. For more on this artist, see Carolyn Kastner, *Jaune Quick-to-See Smith: An American Modernist* (Albuquerque: University of New Mexico Press, 2013).

Cat. 25

1. Madeleine Grynsztejn, *Carnegie International 1999/2000,* exh. cat. (Pittsburgh: Carnegie Museum of Art, 1999). See Thelma Golden, "Kerry James Marshall," in *Carnegie International 1999/2000*, 141. Marshall continues to develop *Rythm Mastr*, with possibilities for performance and multimedia formats including cinema, aiming to bridge the gap between African art and modern art: see *Rhythm Mastr Project*, YouTube video, produced and uploaded by Wexner Center for the Arts, July 18, 2007, https://www.youtube.com/watch?v=2IAwFcGiogE; see also *Kerry James Marshall: Mastry*, ed. Helen Molesworth (Chicago: Museum of Contemporary Art; New York: Skira Rizzoli, 2016), 158.
2. See Helen Molesworth, "Thinking of a Mastr Plan: Kerry James Marshall and the Museum," in *Kerry James Marshall: Mastry*, 27–43.
3. As stated by the artist, in the *Rhythm Mastr Project* video.
4. With the debut of Marvel's Black Panther superhero in 1966, Marshall recognized the extent to which the black experience lacked representation in American culture at large, an issue he is resolved to redress with his work. See, for example, Jeff R. Donaldson, "TransAfrican Art: Origins and Development," in *Kerry James Marshall: One True Thing: Meditations on Black Aesthetics*, Elizabeth A.T. Smith and Tricia van Eck, exh. cat. (Chicago: Museum of Contemporary Art, 2003), 30: "A 250-year 'white-out' in the African visual art continuum exists in the United States, where the notorious Slave Codes strictly forbade and ruthlessly suppressed slaves who [expressed] themselves visually. . . ." Marshall collaborated closely with the curator for this exhibition and catalogue, which deliberately includes an unorthodox mix of authors from diverse fields.
5. The characters as drawn and the names Marshall has given them are inspired by genres of composite-matter power objects from west and central Africa, which are commonly represented in museums. "Boli" is based on an abstract, zoomorphic version of *boli*, a power object typically attributed to Mande-speaking power associations among Bamana peoples in Mali. "Senufo" is based on *kafigelejo*, an abstracted figural sculpture employed in rituals to judge and punish, typically attributed to Senufo peoples in Côte d'Ivoire. "Nkisi" is based on *nkisi nkondi*, a figure sculpture embedded with metal nails and blades that attest to activation by a ritual specialist for the purposes of protection, healing, and resolution on behalf of an individual client or community. These sculptures are attributed to Kongo peoples from the lower regions of the Democratic Republic of the Congo and Republic of the Congo, or northern Angola.
6. *Oba* is the term for king in Edo, the language and culture of the Kingdom of Benin in Nigeria. *Oba* is also the term for king or chief in Yoruba, the language and culture of people living in southwestern Nigeria. The character "Ibeji," portrayed with two faces on the cover sheet of this version of *Rythm Mastr*, may be based on *ere ibeji*, which are Yoruba figure sculptures created to memorialize a deceased twin or twins. In related works, including a sculpture by the artist *Untitled (Ibeji)* of 2006, "Ibeji" also appears as a female figure bearing the double-axe emblem of Shango atop her head. The Yoruba god Shango is considered the protector of twins. See *Kerry James Marshall*, ed. Charles Gaines, Greg Tate and Laurence Rassel (New York: Phaidon, 2017), 127. See also "Special Insert," in *Kerry James Marshall: Mastry*, ed. Helen Molesworth, 281–88.
7. See Kerry James Marshall "1000 Words: Kerry James Marshall Talks about 'Rythm Mastr,'" *Artforum* 38, no. 10 (Summer 2000): 149; Terrie Sultan, "This is the Way We Live," in *Kerry James Marshall*, Terrie Sultan and Arthur Jafa (New York: Abrams, 2000), 21.

Cats. 26 and 27

1. "How Important Is the Surface to Design?" *Print* (New York) 13, no. 1, (January–February 1959): 31. Rauschenberg's response to the magazine's questionnaire is quoted.
2. Douglas M. Davis, "Rauschenberg's Recent Graphics," *Art in America* 57, no. 4 (1969): 90–95.

Cat. 28

1. For an incisive discussion of European influences on Bontecou's art, see especially Robert Storr, "Seek and Hide," in *Lee Bontecou: A Retrospective*, ed. Elizabeth A. T. Smith and Ann Philbin, exh. cat. (Chicago: Museum of Contemporary Art; Los Angeles: Hammer Museum, 2003), 182–93.
2. See Esther Sparks, *Universal Limited Art Editions: A History and Catalogue: The First Twenty-Five Years*, exh. cat. (Chicago: Art Institute of Chicago, 1989), 51–55; see also Richard S. Field, *Prints and Drawings by Lee Bontecou*, exh. cat. (Middletown, CT: Davison Art Center, Wesleyan University, 1975).
3. As discussed in Sparks, *Universal Limited Art Editions*, 53.
4. Richard S. Field, "Lee Bontecou's Aquatints," *Art International* 14, no. 9 (November 1970): 25–28.
5. Sparks, *Universal Limited Art Editions*, 289, cat. 9. This entry indicates that Grosman trimmed off the watermark to conceal the paper's origins out of a sense of respect for her late husband, artist Maurice Grosman, who bought the paper in France during the early 1950s.

Cats. 29 and 30

1. Kirk Varnedoe, *Jasper Johns: A Retrospective*, exh. cat. (New York: Museum of Modern Art, 1996), chronology, 168.
2. Richard S. Field, *Jasper Johns: Prints 1960–1970*, exh. cat. (Philadelphia: Philadelphia Museum of Art, 1970), "Lithographs," unpaginated; Riva Castleman, *Jasper Johns: A Print Retrospective*, exh. cat. (New York: Museum of Modern Art, 1986), 19–20.
3. Roberta Bernstein, introduction to *Jasper Johns Decoy: The Print and the Painting*, exh. cat. (Hempstead, NY: Emily Lowe Gallery, Hofstra University, 1972), Introduction, unpaginated; Castleman, *Jasper Johns*, 26–28.

Cats. 31 and 32

1. Mary Lee Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné, 1948–1997* (New York: Hudson Hills Press, 2002), 281.

Cat. 33

1. Brenda Danilowitz, *The Prints of Josef Albers: A Catalogue Raisonné, 1915–1976* (New York: Hudson Hills Press, 2001), 26. Tamarind founder June Wayne had been promoting the virtues and possibilities of lithography to artists. Albers was skeptical of how lithography could serve his ideas, but his time at Tamarind, in the hands of Wayne and Tyler, convinced him of the medium's advantageous applications over silkscreen, for example.
2. Danilowitz, *The Prints of Josef Albers*, 27. In a certain manner, the workshop setting at Tamarind provided Albers, a consummate educator, with a new learning environment in which to circulate, interacting with and inspiring young practitioners, such as Tyler.
3. For further discussion of the technical processes involved, see: Ruth Fine, *Gemini G.E.L.: Art and Collaboration*, exh. cat. (Washington, DC: National Gallery of Art; New York, Abbeville Press, 1984), 45–46; and Pat Gilmour, *Ken Tyler, Master Printer and the American Print Renaissance* (New York: Hudson Hills Press, 1986), 40–44.

Cat. 34

1. Germano Celant, Dieter Koepplin, and Mark Rosenthal, *Claes Oldenburg: An Anthology*, exh. cat. (New York: Guggenheim Museum, 1995), 174.
2. Thomas Lawson and Arthur Solway, *Claes Oldenburg: Multiples in Retrospect, 1964–1990* (New York: Rizzoli, 1991), 84.

Cat. 35

1. Ruth Fine, *Gemini G.E.L.: Art and Collaboration*, exh. cat. (Washington, DC: National Gallery of Art; New York: Abbeville Press, 1984), 162–65. See also Pat Gilmour, *Ken Tyler, Master Printer and the American*

Print Renaissance (New York: Hudson Hills Press, 1986), 57; and Riva Castleman, *Technics and Creativity: Gemini G.E.L.* (New York: Museum of Modern Art, 1971), 14.
2. Another candidate for this category is Johns's *Target with Plaster Casts*, which was included in an exhibition organized by Marcel Duchamp and André Breton, *L'Exposition Internationale du Surréalisme, 1959–1960*. See Kirk Varnedoe, *Jasper Johns: A Retrospective*, exh. cat. (New York: Museum of Modern Art, 1996), 166.

Cats. 36 and 37

1. Adelyn Breeskin and Rudy Turk, *Scholder / Indians* (Flagstaff, AZ: Northland Press, 1972), 46.

Cat. 38

1. Judith Goldman, *Brooke Alexander: A Decade of Print Publishing*, exh. broch. (Boston: Boston University Art Gallery, 1978), unpaginated.
2. For an overview of the variety of projects completed, see Wendy Weitman, *For 25 Years: Brooke Alexander Editions*, exh. broch. (New York: Museum of Modern Art, 1994). This brochure is viewable online, accessed February 6, 2018, https://www.moma.org/documents/moma_catalogue_416_300063107.pdf.
3. Ingrid Schaffner, "A Short History of the blp / Eine kurze Geschichte des Blp," trans. by Magdalena Moses and Bram Opstelten, *Parkett* 46 (1996): 30.
4. Brooke Alexander Editions, *Richard Artschwager: Complete Multiples*, exh. cat. (New York: Brooke Alexander Editions, 1991), unpaginated.

Cats. 39 and 40

1. Crown Point's location changed throughout the years. It was founded in Richmond, CA, in 1962, then moved to Berkeley, where it ran out of Kathan Brown's basement, from 1963 to 1971. After this, the press moved to Oakland until 1986, when it relocated to San Francisco, where it remains to this day.
2. Kathan Brown, quoted in Ronny H. Cohen, "Minimal Prints," *Print Collector's Newsletter* 21, no. 2 (May–June 1990): 43. Brown's "radical" technique was very different from the intaglio methods being taught throughout the US, which were filtered through Stanley William Hayter's workshops in Paris and New York, and characterized by the works of Mauricio Lasansky and Gabor Peterdi. Her methods were more straightforward and consistent. See Susan Tallman, *The Contemporary Print: From Pre-Pop to Postmodern* (London: Thames and Hudson, 1996), 24; and Kathan Brown, "Printing the Crown Point Press Way," in Emily York, *Magical Secrets about Aquatint: Spit Bite, Sugar Lift, and other Etched Tones Step-by-Step* (San Francisco: Crown Point Press, 2008), 290–91.
3. Diebenkorn had worked in a variety of print media, including linocut and lithography, as well as his preferred medium of intaglio. He worked for a short period with June Wayne at Tamarind in the early 1960s, but his longest association was with Brown at Crown Point. See Starr Figura, *Richard Diebenkorn: Prints 1948–1993*, exh. cat. (Katonah, NY: Katonah Museum of Art, 2004), 6, 8.
4. Kathan Brown, "Richard Diebenkorn: Search for Something Else," *Overview: Crown Point Press Newsletter* (October 2012): 1.
5. This was a program set up by Brown in 1982 to allow printmakers to learn traditional Japanese woodblock printing. Diebenkorn worked at Shi-un-do twice, in 1983 and 1987. Helen Frankenthaler (cat. 48) was among the other artists who worked with the press in Japan. See Kathan Brown, *Ink, Paper, Metal, Wood: Painters and Sculptors at Crown Point Press* (San Francisco: Chronicle Books, 1996), 190–93. See also the article "How We Got Here," Crown Point Press website, accessed February 6, 2018, https://crownpoint.com/about/#history.
6. Judith Brodie and Adam Greenhalgh, *Yes, No, Maybe: Artists Working at Crown Point Press*, exh. cat. (Washington, DC: National Gallery of Art, 2013), 32.
7. Brown, "Richard Diebenkorn," 3.

Cat. 41

1. Craig Zammiello and Elisabeth Hodermarksy, *Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists* (New Haven, CT: Yale University Art Gallery, 2012), 168. This portfolio was produced in an edition of twenty-seven, with nine artist's proofs.
2. For further discussion of the significance of penmanship paper in Gallagher's work, see: Mark Van de Walle, "Openings: Ellen Gallagher," *Artforum* 34, no. 6 (February 1996): 76–77; and Thyrza Nichols Goodeve, *Ellen Gallagher* (London: Anthony d'Offay Gallery, 2001), 8–9.

Cat. 42

1. "Ruth Fine in Conversation with Sidney B. Felsen," in *Lichtenstein Expressionism*, Brenda Schmahmann, Hans Ulrich Obrist, Mayen Beckmann, et al., exh. cat. (Paris: Gagosian Gallery, 2013), 104.

Cat. 43

1. See Gemini G.E.L.'s publisher's brochures, *Philip Guston, Gemini G.E.L. 1–3* (Los Angeles: Gemini G.E.L., 1980–83). Gemini also had to design a long-distance process for Josef Albers (cat. 33). Transfer paper, almost as old as lithography itself, enables artists to work directly on paper; the printer then transfers the drawing to the plate or stone. The image also retains its original orientation because it is reversed twice: first in the transfer to the stone or plate, and again when it is printed. See Bamber Gascoigne, *How to Identify Prints* (New York: Thames and Hudson, 1986), article 20–20a; Michael Twyman, *Lithography 1800–1850* (London: Oxford University Press, 1970), 16, 69, 76, 99, 103; Susan Lambert, *Prints: Art and Techniques* (London: V&A Publications, 2001), 70–71.
2. See Michael Semff, ed., *Philip Guston: Prints, Catalogue Raisonné* (Munich: Sieveking Verlag, 2015), 6, who notes that Guston particularly stressed the importance of Phaidon art publications, with their high quality black-and-white illustrations; see also David Kaufmann, "Guston's Melancholy," in Peter Benson Miller, ed., *Go Figure! New Perspectives on Guston* (New York: American Academy in Rome and New York Review Books, 2014), 114–21.
3. See Bill Berkson, "Pyramid and Shoe: Philip Guston and the Funnies," in Michael Auping, ed., *Philip Guston Retrospective*, exh. cat. (Fort Worth: Modern Art Museum of Fort Worth, in association with Thames and Hudson, 2003), 64–73; Musa Mayer and Debra Bricker Balken, eds., *Philip Guston: Nixon Drawings, 1971 & 1975* (London: Hauser and Wirth, 2017).
4. See Robert Storr, "Preface: P. G. All in All," in Miller, *Go Figure!*, 7. Guston, a high school friend of Jackson Pollock and a member of the Abstract Expressionist generation, stands out among his peers for his ability to inspire emulation in younger artists.

Cat. 44

1. "I was driving on Long Island when a car came toward me painted this way. I only saw it for a second, but knew immediately that I was going to use it." See Kirk Varnedoe, *Jasper Johns: A Retrospective*, exh. cat. (New York: Museum of Modern Art, 1996), chronology, 270.
2. Riva Castleman, *Jasper Johns: A Print Retrospective*, exh. cat. (New York: Museum of Modern Art, 1986), 21–22.

Cats. 45 and 46

1. Richard S. Field and Ruth E. Fine, *A Graphic Muse: Prints by Contemporary American Women*, exh. cat. (New York: Hudson Hills Press; South Hadley, MA: Mount Holyoke College Art Museum, 1987), 30. Rothenberg herself had been dealing with the figure since the early 1970s, when it was even less popular to do so.
2. Jeremy Lewison, "Form and Expression in Rothenberg's Prints," in *Susan Rothenberg: The Prints, A Catalogue Raisonné*, by Rachel Robertson Maxwell, Jeremy Lewison, Wendy Weitman, and Keith Brintzenhofe (Philadelphia: Peter Maxwell, 1987), 9, 11.
3. For a comparative image by Marc, see his woodcut *The Riding School* (1913), in Annegret Hoberg and Isabelle Jansen, *Franz Marc: The Complete Works, Volume III: Sketchbooks and Prints* (London: Philip Wilson Publishers, 2011), cat. no. 38, 374. See also Stephanie D'Alessandro, *German Expressionist Prints: The Marcia and Granvil Specks Collection* (Milwaukee, WI: Milwaukee Art Museum; Manchester, VT: Hudson Hills Press, 2003); and Barry Walker and Karen Zieve, *Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum* (New York: Brooklyn Museum, 1988).
4. Historically, mezzotint was a laborious process, as the metal plate had to be rocked by hand, but contemporary mechanical methods made it easier and less time-consuming. Plates were often pre-rocked for the artist. See Wendy Weitman, "Susan Rothenberg: Painter as Etcher," in *Susan Rothenberg: The Prints*, 22; and

Paul Coldwell, *Printmaking: A Contemporary Perspective* (London: Black Dog Publishing, 2010), 17, 56. For a description of the mezzotint process, see the glossary of printmaking techniques in this volume.
5. The thin gampi paper takes the printed image more readily than the thicker paper backing, allowing for greater tonal variations, as seen here in Rothenberg's print. For a description of chine collé, see the glossary of printmaking techniques.

Cat. 47

1. Craig Zammiello and Elisabeth Hodermarsky, *Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists* (New Haven, CT: Yale University Press, 2012), 38. See also Richard H. Axsom, "The Philosopher's Stone: The Prints of Terry Winters," in Nancy Sojka, *Terry Winters Prints, 1982–1998: A Catalogue Raisonné* (Detroit: Detroit Institute of Arts; New York: Hudson Hills Press, 1999), 11.
2. His first lithographs played with the idea of reproduction, as seen in his first print at ULAE, *Ova*, as well as the series *Morula*, in which the forms resemble fertilized egg cells, either individually or clustered together.
3. Nancy Princenthal, "Perfect like a Hedgehog: The Printed Works of Terry Winters," *Art on Paper* 6, no. 1 (September–October 2001): 50, 52; and Clifford Ackley, "'Double Standard': The Prints of Terry Winters," *Print Collector's Newsletter* 18, no. 4 (September–October 1987): 123.
4. Winters was known to refer to Redon's belief in going "into seclusion with nature." See Ackley, "Double Standard," 124.
5. Odilon Redon, *To Myself: Notes on Life, Art, and Artists*, trans. Mira Jacob and Jeanne L. Wasserman (New York: George Braziller, 1986), 103.
6. *Germination* is the second plate from Redon's portfolio of ten lithographs, *In the Dream*. See André Mellerio, *Odilon Redon* (New York: Da Capo Press, 1968), 92, cat. 28.

Cats. 48 and 49

1. "There are no rules, that is one thing I say about every medium, every picture . . . that is how art is born, that is how breakthroughs happen. Go against the rules or ignore the rules, that is what invention is about." Helen Frankenthaler, from an interview at Tyler Graphics, Mount Kisco, New York, July 11, 1994, Sound Reel 11, International Prints, Drawings and Illustrated Books Collection, National Gallery of Australia, cited in Jaklyn Babington, "Against the Grain: Helen Frankenthaler Woodcuts," National Gallery of Australia website, accessed April 18, 2018, https://nga.gov.au/Exhibition/Frankenthaler/default.cfm?MnuID=4#_ftn1. See also Jay Clarke, *No Rules: Helen Frankenthaler Woodcuts*, exhibition at the Sterling and Francine Clark Art Institute, Williamstown, MA, July 1–September 24, 2017), exhibition website: http://www.clarkart.edu/Mini-Sites/No-Rules/Exhibition; and for a related quote about working "without limits" see Suzanne Boorsch, "Conversations with Prints," in Pegram Harrison, *Frankenthaler: A Catalogue Raisonné: Prints 1961–1994* (New York: Harry N. Abrams, 1996), 16.
2. Her first woodcut was *East and Beyond,* 1973, printed at Universal Limited Art Editions in West Islip, New York. Harrison, *Frankenthaler*, no. 41, 178–82.
3. Frankenthaler was invited by Kathan Brown of Crown Point Press to make a traditional Japanese woodblock print, to be produced in Japan. Given the delicacy and transparency of Japanese woodblock prints, it is even somewhat surprising that she started by providing a drawing with a large blot of thick acrylic paint on it; reproduced in Harrison, *Frankenthaler*, 329.
4. It was decidedly not the custom in Japan for an artist to intervene in this manner, although one could hope that both sides benefited from the exchange. See Harrison, *Frankenthaler*, 329–30; Boorsch, "Conversations with Prints," 35–36; Richard S. Field and Ruth E. Fine, *A Graphic Muse: Prints by Contemporary American Women*, exh. cat. (New York: Hudson Hills Press; South Hadley, MA: Mount Holyoke College Art Museum, 1987), 79–80.
5. She also worked in this period at Tyler Graphics, Bedford Village, NY; 2RC Edizioni d'Arte, Rome (at their print studio on Broome Street, New York City); Institute of Experimental Printmaking, San Francisco; Multiples, Inc., New York; and at Garner Tullis, New York.
6. It was perhaps not coincidental that Tamayo had been Frankenthaler's high school art teacher at the Dalton School in New York. For more information about Mixografia, see Lynn Boland, *Paper in Profile: Mixografia and Taller de Gráfica Mexicana*, exh. cat. (Athens, GA: Georgia Museum of Art, University of Georgia, 2016), and further references noted there. See also the Mixografia website, https://mixografia.com/, accessed February 7, 2018.
7. The primary material for the *Hermes* model was a layer of molten wax, which she scraped to create the composition; Harrison, *Frankenthaler*, 414; Boland, *Paper in Profile*, 95. Mixografia's mold-making process is akin to lost-wax bronze casting, a process with which Frankenthaler was also experimenting in a Tyler Graphics project at the same time. See Jane Kinsman, *The Art of Collaboration: The Big Americans*, exh. cat. (Canberra: National Gallery of Australia, 2002), 98, 100.

Cat. 50

1. Richard H. Axsom, David Platzker, and Leah Kolb, *Frank Stella Prints: A Catalogue Raisonné* (Portland, OR: Jordan Schnitzer Family Foundation; Madison, WI: Madison Museum of Contemporary Art, 2016), 36.
2. Axsom, *Frank Stella Prints*, *Star of Persia* series, nos. 1–3; *Paper Reliefs*, nos. 106.1–.6
3. Jacquelynn Baas, *Frank Stella: Moby Dick Deckle Edges*, pub. broch. (Mount Kisco, NY: Tyler Graphics Ltd., 1993), 16. For more on Stella's *Moby Dick* series, see Robert K. Wallace, *Frank Stella's* Moby-Dick: *Words and Shapes* (Ann Arbor, MI: University of Michigan Press, 2000).

Cat. 51

1. David Nolan Gallery, *Carroll Dunham: Drawings, 1988–1991*, exh. cat. (New York: David Nolan Gallery, 1992), 7.
2. For further discussion of the genesis of *Seven Places*, see: Craig Zammiello and Elisabeth Hodermarsky, *Conversations from the Print Studio: A Master Printer in Collaboration with Ten Artists* (New Haven, CT: Yale University Press, 2012), 131–32.
3. David Nolan Gallery, *Carroll Dunham*, 12.

Cat. 52

1. According to Rainer Crone, the Factory produced more than 900 versions of the *Flowers*. See Rainer Crone, *Andy Warhol* (New York: Praeger Publishers, 1970), 30; see also Roberta Bernstein, "Warhol as Printmaker," in *Andy Warhol Prints: A Catalogue Raisonné*, ed. Frayda Feldman and Jörg Schellmann (New York: Ronald Feldman Fine Arts, 1985), 15. The more recent catalogue raisonné of paintings and sculpture from 1964–69 lists 479. See Georg Frei and Neil Printz, *The Andy Warhol Catalogue Raisonné*, vol. 2 (New York: Phaidon, 2002), nos. 1298–1416; 1465–1822; 1981–1985.
2. Michael Lobel, *Andy Warhol Flowers*, exh. cat. (New York: Eykyn Maclean, 2012), essay, unpaginated.
3. Lucy R. Lippard, "New York Letter," *Art International* 9, no. 1 (February 1965): 40.
4. Edward Meyers, "It Works!!!!! Simple, Fast Color Prints at Home with Kodak's New Model 11 Processor," *Modern Photography* 28, no. 6 (June 1964): 84–89. See Feldman and Schellman, *Andy Warhol Prints*, 267. The magazine commissioned Morris H. Jaffe, a printer of black-and-white photographs who knew nothing about color printing, to test the machine; he was given a Kodacolor-type negative taken by the magazine's executive editor Patricia Caulfield; the results were deemed "splendid." The Kodak Model 11 was also advertised in the same issue, where it was noted that the processor would fit into a sink and that it cut many steps as well as processing time, from thirty minutes to seven and a half. See *Modern Photography*, 16–17, adjacent to another article about color printing.
5. Lobel, *Andy Warhol Flowers*, essay, unpaginated.

Cats. 53–57

1. There is an enormous literature on Ruscha's books and related photography. Useful departure points include Clive Phillpot's essay "Sixteen Books and Then Some," in *Edward Ruscha: Editions 1959–1999*, 2 vols., Siri Engberg and Clive Phillpot, exh. cat. (Minneapolis: Walker Art Center, 1999), 58–78; Margit Rowell, *Ed Ruscha, Photographer*, exh. cat. (Göttingen, DE: Steidl; New York: Whitney Museum of American Art, 2006); and Alexandra Schwartz, *Ed Ruscha's Los Angeles* (Cambridge, MA: MIT Press, 2010), 117–62.
2. The milk bottle may be a deliberate allusion to Ruscha's childhood friend and fellow artist Joe Goode, who also moved to California to attend Chouinard Art Institute, and frequently used milk bottles as found objects in his work.

3. These apartments—boxy structures with an overhang for parking—were not yet commonly known by this moniker at the time Ruscha published *Some Los Angeles Apartments*. Architecture critic Reyner Banham first popularized the term in *Los Angeles: The Architecture of Four Ecologies* (London: Allen Lane, 1971. Reprint, New York: Harper and Row, 2001), 175.
4. Asked about architects' enthusiastic reception of *Thirtyfour Parking Lots in Los Angeles*, Ruscha replied, "[T]hose patterns and their abstract design quality mean nothing to me. I'll tell you what is more interesting: the oil droppings on the ground." David Bourdon, "Ruscha as Publisher (or All Booked Up)," *ARTnews* 71, no. 2 (April 1972): 32–36; 68–69.

Cat. 58
1. Many artists associated with the Ferus Gallery in the 1960s and working into the 1970s demonstrated this pronounced interest in surfaces, such as Billy Al Bengston, John McCracken, and others first identified by Philip Leider as members of the so-called Cool School. For detailed discussion of this trend's evolution throughout the 1960s and into the next decade, see Rebecca Peabody, Andrew Perchuk, Glenn Phillips, and Rani Singh, eds., *Pacific Standard Time: Los Angeles Art, 1945–1980*, exh. cat. (London: Tate Publishing; Los Angeles, CA: Getty Research Institute and J. Paul Getty Museum, 2011), 125–82.
2. An initial description of the portfolio can be found in *Print Collector's Newsletter* 3, no. 2 (May–June 1972): 39.
3. As first noted in the exhibition review by Philip Larson, "Ruscha in Minneapolis," *Print Collector's Newsletter* 3, no. 3 (July–August 1972): 52–54; Larson also pointed out the striking shadow effects observable throughout the portfolio. Notable, too, is the first life-sized insect to grace Ruscha's prints, which appeared five years earlier in the lithograph *1984*, published by Gemini G.E.L. See Siri Engberg, "Out of Print: The Editions of Edward Ruscha," in *Edward Ruscha: Editions 1959–1999*, 2 vols., Siri Engberg and Clive Phillpot, exh. cat. (Minneapolis, MN: Walker Art Center, 1999), 32.
4. For recent scholarship on Ruscha's "western" or "grand horizontals," large-scale oil paintings produced in the mid-1970s that often featured sunsets, see especially Karin Breuer, Kerrie Brougher, and D. J. Waldie, *Ed Ruscha and the Great American West*, exh. cat. (San Francisco: Fine Arts Museums of San Francisco, and University of California Press, 2016).
5. Ruscha's work is not typically classified within the still-life tradition. His fascination with insects—going back, apparently, to childhood—is usually discussed in terms of its relationship to Dada and Surrealism's frequent appeal to entomological motifs. See again Engberg, "Out of Print," 32.

Cat. 59
1. There are two other *Urban Landscapes* portfolios, and several individual prints published by Feldman and printed by Domberger. See John Arthur, *Richard Estes: Paintings and Prints* (San Francisco: Pomegranate Artbooks, 1993). Estes has continued to make screenprints and also woodcuts since John Arthur's publication, including *The L Train*, a woodcut from 2017. See Marlborough Gallery website, accessed March 11, 2018: http://www.marlboroughgallery.com/galleries/graphics/artists/richard-estes/graphics.
2. Estes visited St. Louis on a commission from *Sports Illustrated*, for which he also traveled to Boston, Chicago, Detroit, Minneapolis, Montreal, and San Francisco. See Paterson Sims, *Richard Estes' Realism*, exh. cat. (Portland, ME: Portland Museum of Art; Washington, DC: Smithsonian American Art Museum, 2014), 151.
3. Arthur, *Richard Estes: Paintings and Prints*, 135.
4. See John Arthur, "Richard Estes: The Urban Landscape in Print," *Print Collector's Newsletter* 10, no. 1 (March–April 1979): 15. Robert Feldman of Parasol Press tended to work either with Crown Point Press (intaglio) or Domberger (screenprint). See Susan Tallman, *The Contemporary Print: From Pre-Pop to Postmodern* (London: Thames and Hudson, 1996), 287.

Cat. 60
1. Warhol's *Campbell's Soup Cans* were first exhibited at the Ferus Gallery, Los Angeles, in 1962, see cat. 14, note 1. Walter Hopps, *Marcel Duchamp, A Retrospective Exhibition* (Pasadena, CA: Pasadena Art Museum, 1963).
2. Connie Rogers Tilton and Lindsay Charlwood, eds., *L.A. Object and David Hammons Body Prints*, exh. cat. (New York: Tilton Gallery, 2011), 15.
3. Hammons's works were exhibited widely in these years, including at the Los Angeles County Museum of Art, which acquired the now-iconic body print *Injustice Case* (1970), in which Hammons re-created an image of the Black Panther civil rights activist Bobby Seale bound to a chair and gagged at the infamous Chicago Seven trial, and placed that image over an American flag; see Ebria Feinblatt and Joseph E. Young, *Three Graphic Artists: Charles White, David Hammons, Timothy Washington*, exh. broch. (Los Angeles: Los Angeles County Museum of Art, 1971), 12; the print was most recently included in Mark Godfrey and Zoé Whitley, eds., *Soul of a Nation: Art in the Age of Black Power* (London: Tate Publishing, 2017), 98–105.
4. In *Astonishing Grace*, Hammons printed his face and cap; the flag is drawn in with chalk. See also cat. 36 for Fritz Scholder's engagement with the flag.
5. Hammons on his version of the flag: "[Marcus] Garvey designed the African-American flag which looked like the Italian flag except that it is red, black, and green. But it is so abstract, so pure, that the masses were frightened by it. I made my flag because I felt that they needed one like the U.S. flag but with black stars instead of white ones." David Hammons and Louise Neri, "No Wonder," *Parkett* 31 (1992): 53; Robert Sill, *David Hammons in the Hood*, exh. cat. (Springfield: Illinois State Museum, 1994), 43; Coco Fusco, "Wreaking Havoc on the Signified: The Art of David Hammons," in *The Bodies That Were Not Ours and Other Writings* (London: Routledge, 2001), 47.

Cat. 61
1. Michael Rooks and Lynne Warren, *H. C. Westermann: Exhibition Catalogue and Catalogue Raisonné of Objects*, exh. cat. (Chicago: Museum of Contemporary Art; New York: Harry N. Abrams, 2001), chronology, 170–89; David McCarthy, *H. C. Westermann at War: Art and Manhood in Cold War America* (Newark, DE: University of Delaware Press, 2004).
2. The world of comic books and comic strips have been pervasive in the post–World War II era; see also cats. 25, 31–32, 43, 51, and 79.
3. Westermann witnessed multiple catastrophes in the Pacific, including the Japanese bombing of the USS Franklin that incinerated the vessel along with 2,300 men on board. In a letter to a friend he wrote how he lamented his inability to depict the smell of such disasters, cited in Robert Storr, "The Devil's Handyman," in Rooks and Warren, *H. C. Westermann*, 24. Letter drawing, October 29, 1966, "Death Ship USS Franklin," collection Dennis Adrian: "To this I'd like to add the horrible SMELL of DEATH but that's impossible damnit! Of 2300 Men." See Bill Barrette, ed., *Letters from H. C. Westermann* (New York: Timken Publishers, 1988), 157. Death ships were a recurring theme in his correspondence; to Herk van Tongeren, April 14, 1971: "But then I have seen 'Death Ships', many of them + I can't get them out of my lousy system." Barrette, *Letters*, 149.

Cat. 62
1. For more on Nauman's career, see *Bruce Nauman*, ed. Joan Simon, exh. cat. (Minneapolis, MN: Walker Art Center, 1994). See, for example, catalogue raisonné nos. 99, 100, 106, 123–24, 137–38, 144, and 148–50. The Museum's drawing by Nauman, *Love Me Tender*, 1966 (109:1970) similarly activates language by making it dimensional, in this case in the manner of a score for a choreographed movement.
2. *Raw-War* was produced at Jean Milant's Cirrus Editions, which had just opened in Los Angeles the year before this print was made. Nauman's first prints, *Studies for Holograms* (1970), a set of five screenprints, were photo-based. Christopher Cordes and John Yau, *Bruce Nauman: Prints 1970–89*, exh. cat. (New York: Castelli Graphics, 1989), nos. 1–5.
3. Reversal is a fundamental characteristic of printmaking, and Nauman's involvement in lithography contributed to the exploration of "front/back interplay" already present in his sculpture. See Cordes and Yau, *Bruce Nauman: Prints*, 24; Elizabeth Manchester on the Tate Museum website, accessed March 9, 2018, http://www.tate.org.uk/art/artworks/nauman-raw-war-p77582.

4. Bruce Nauman to Christopher Cordes, "Talking with Bruce Nauman: An Interview, 1989," in *Please Pay Attention Please: Bruce Nauman's Words: Writings and Interviews*, Bruce Nauman and Janet Kraynak (Cambridge, MA: MIT Press, 2005), 354.

Cat. 63

1. "Richard Prince: Black and White in Color Photographs, April 10–May 1, 1982," Metro Pictures, press release, accessed February 11, 2018, http://www.metropictures.com/exhibitions/richard-prince2.
2. Douglas Eklund, *The Pictures Generation, 1974–1984*, exh. cat. (New York: Metropolitan Museum of Art, 2009), 302–3.
3. David Robbins, "Richard Prince: An Interview with David Robbins," *Aperture*, no. 100 (Fall 1985): 13.

Cat. 64

1. Kristine McKenna, ed., *Joe Goode: Paintings 1960–2016* (Los Angeles: Kohn Gallery, 2017), 184, and cited on the artist's website, accessed April 18, 2018, https://www.joegoodestudio.com/bio/.
2. "Prints & Photographs Published," *Print Collector's Newsletter* 12, no. 6 (January-February 1982): 180; Bruce Davis, *Made in L.A.: The Prints of Cirrus Editions*, exh. cat. (Los Angeles: Los Angeles County Museum of Art, 1995), 252–55.
3. Davis, *Made in L.A.*, 241–48.
4. Walter Hopps, *The New Painting of Common Objects*, mimeographed exh. cat. (Pasadena: Pasadena Art Museum, 1962). In the *Artforum* review, Goode was glowingly referred to as a "humble nobody" and praised for "represent[ing] a totally new and radically different approach to the quest for identity." See John Coplans, "The New Paintings of Common Objects," *Artforum* 1, no. 6 (November 1962): 26–29. Walter Hopps and Deborah Treisman, eds., interviews with Anne Doran, *The Dream Colony: A Life in Art* (New York: Bloomsbury USA, 2017), 155–56.
5. See Bruce Guenther, *Joe Goode*, exh. cat. (Newport Beach, CA: Orange County Museum of Art, 1997); Rebecca Peabody, Andrew Perchuk, Glenn Phillips, and Rani Singh, eds. *Pacific Standard Time: Los Angeles Art 1945–1980*, exh. cat. (Los Angeles: Getty Research Institute and J. Paul Getty Museum, 2011), 110–15; Rebecca McGrew, ed., *It Happened at Pomona: Art at the Edge of Los Angeles 1969–1973* (Claremont, CA: Pomona College Museum of Art, 2011), 196–97, 357; McKenna, *Joe Goode*, 2016.

Cat. 65

1. "Robert Longo: Men in the Cities, January 10–31, 1981," Metro Pictures, press release, accessed January 27, 2018, http://www.metropictures.com/exhibitions/robert-longo/press-release.
2. See "Chronology" in Howard N. Fox, Hal Foster, Katherine Dieckmann, and Brian Wallis, *Robert Longo*, exh. cat. (Los Angeles: Los Angeles County Museum of Art, 1989), 171–79.
3. Cindy Sherman, "Introduction," in Richard Price, *Robert Longo: Men in the Cities; Photographs 1976–1982* (Munich: Schirmer / Mosel, 2009), 6. Photographs of Longo and Prince's band Menthol Wars performing in 1980 also show similar outfits of performers in suitcoats and ties. Longo observes that the clothing in *Men in the Cities* resembles how Punk and No Wave musicians were dressing at that time.
4. "Robert Longo," Institute für Kunstdokumentation und Szenografie, http://www.iks-medienarchiv.de/artist.php?id=12, accessed January 27, 2018.
5. Price, *Robert Longo: Men in the Cities*, 13.

Cat. 66

1. Robin Winters, "An Interview with Kiki Smith," in *Kiki Smith*, by Paolo Colombo, Elizabeth Janus, Eduardo Lipschutz-Villa, and Robin Winters (Amsterdam: Institute of Contemporary Art; The Hague: SDU Publishers, 1990), 138.

Cat. 67

1. Helaine Posner, *Kiki Smith* (New York: Monacelli Press, 2005), 29–30.
2. Wendy Weitman, *Kiki Smith: Prints, Books and Other Things*, exh. cat. (New York: Museum of Modern Art, 2003), 36.

Cat. 68

1. The film, which focuses on the earliest of the series of Bikini Atoll blasts that continued until 1958, has been discussed extensively; see: William Moritz and Beverly O'Neill, "Fallout: Some Notes on the Films of Bruce Conner," *Film Quarterly* 31, no. 4 (Summer 1978): 36–42; Gerald Matt and Barbara Steffen, eds., *Bruce Conner: The 70s* (Nuremberg: Verlag für moderne Kunst; Vienna: Kunsthalle; Ursula Blickle Stiftung, 2010), 70–72; Diedrich Diederichsen, "Psychedelic/Realist: Bruce Conner and Music," in Rudolf Frieling, Gary Garrels, et al., *Bruce Conner: It's All True*, exh. cat. (San Francisco: San Francisco Museum of Modern Art, 2016), 345–353; Chrissie Iles, *Dreamlands: Immersive Cinema and Art, 1905–2016*, exh. cat. (New York: Whitney Museum of American Art, 2016), 130–31. For a discussion of the early search for vocabulary to describe the blasts (including "cauliflower cloud"), see Moritz and O'Neill, "Fallout," 27.
2. Moritz and O'Neill, "Fallout," 37.
3. Magnolia Editions notes the digital image was scanned from the original negatives of Edmund Shea's portrait of Conner and the mushroom cloud from the Library of Congress, accessed January 9, 2018, http://www.magnoliaeditions.com/artworks/bombhead/.

Cat. 69

1. Wendy Weitman, *Punctuating Space: The Prints and Multiples of Richard Artschwager*, exh. cat. (Poughkeepsie, NY: Frances Lehman Loeb Art Center, Vassar College, 2015), 15.
2. Elaine Sciolino, "The Bugged Embassy Case: What Went Wrong," *The New York Times*, November 15, 1988. Available online at: http://www.nytimes.com/1988/11/15/world/the-bugged-embassy-case-what-went-wrong.html? accessed January 28, 2018.

Cat. 70

1. Phyllis Rosenzweig, *Directions: Glenn Ligon: To Disembark*, exh. broch. (Washington, DC: Hirschhorn Museum and Sculpture Garden, 1993). Available online at https://hirshhorn.si.edu/wp-content/uploads/2012/06/Glenn-Ligon-Brochure-Directions.pdf, accessed February 12, 2018.
2. For further discussion of *Runaways*, see Darby English, "Glenn Ligon: Committed to Difficulty," in Wayne Baerwaldt and Thelma Golden, *Glenn Ligon: Some Changes*, exh. cat. (Toronto: The Power Plant Contemporary Art Gallery, 2005), 56–60; Scott Rothkopf, "Glenn Ligon: America," in Glenn Ligon, Hilton Als, Okwui Enwezor, et al., *Glenn Ligon: America*, exh. cat. (New Haven, CT: Yale University Press; New York: Whitney Museum of American Art, 2011), 32–34; Huey Copeland, "Glenn Ligon and Other Runaway Subjects," *Representations* 113, no. 1 (Winter 2011): 91–96.

Cat. 71

1. His raucous fiberglass sculpture *Vaquero* has stood in front of the Smithsonian American Art Museum, Washington, DC, since the early 1990s; object no. 1990.44.
2. The artist's father was carried across the Rio Grande from Mexico by his mother at the age of nine, and only became a legal citizen of the US when Luis was born.
3. The lands Mexico ceded to the US include what are now Texas, New Mexico, Arizona, Nevada, California, and parts of Colorado and Utah.
4. This term was adopted by Tomás Ybarra-Frausto, "Rasquachismo: A Chicano Sensibility," in *Chicano Art: Resistance and Affirmation 1965–1985*, ed. Richard Griswold del Castillo, Teresa McKenna, and Yvonne Yarbro-Bejarano (Los Angeles: Wight Art Gallery, University of California, 1991); see also Madeleine Grynsztejn, "La Frontera / The Border: Art About the Mexico/U.S. Border Experience," in Patricio Chávez, et al., *La Frontera = The Border: Art About the Mexico / United States Border Experience* (San Diego: Centro Cultural de la Raza / Museum of Contemporary Art, 1993), 23–39; and Eric Tomás Hernández Castillo, "Expressions of Another Center: Borderlands Visual Theory and the Art of Luis Jimenez," PhD diss. (Albuquerque: University of New Mexico, 2011), 22–24.
5. Jiménez chose to use the unusually ragged shape of the lithographic stone to outline the mountain range in the print's background. Author's conversation with Mike Sims of Lawrence Lithography Workshop, January 31, 2018. Jiménez and Sims were invited together to Kalamazoo to make a print, which they had planned out in advance, but in the end they made this second one, too, because the artist was so intrigued by this stone. Sims also remarked on Jiménez's absolute command not only of drawing on the stone, but of art history as well, only recognizing upon prompting that he was making direct quotes, for example the reference to Eugène Delacroix's *Liberty Leading the People*, 1830 (Paris: Louvre) in the figure of the woman on the left.

Cats. 72 and 73

1. See Serge Gruszinki, "Cannibal Images: The Virtues of Anachronism and the Writing of History in Contemporary Art," in *Pre-Columbian Remix: The Art of Enrique Chagoya, Demián Flores, Rubén Ortiz-Torres and Nadín Ospina*, ed. Patrice Giasson, exh. cat. (Purchase, NY: Neuberger Museum of Art, Purchase College, State University of New York, 2013), 48–66; and Mel Watkin and Manuel Ocampo, *Utopian Cannibal: Adventures in Reverse Anthropology*, exh. cat. (St. Louis, MO: Forum for Contemporary Art, 2001), 9–27.
2. Enrique Chagoya, "A Lost Continent: Writings without an Alphabet," in *The Road to Aztlan: Art from a Mythic Homeland*, ed. Virginia M. Fields and Victor Zamudio-Taylor (Albuquerque: University of New Mexico Press, 2001), 262–73.
3. For facsimiles and publication history of the Dresden Codex, see "The Dresden Codex," The Foundation for the Advancement of Mesoamerican Studies, Inc., accessed January 17, 2018, http://www.famsi.org/mayawriting/codices/dresden.html.

Cats. 74 and 75

1. For Judd's paintings completed in 1961, see Brydon E. Smith, *Donald Judd: Catalogue Raisonné of Paintings, Objects, and Wood Blocks, 1960–1974*, exh. cat. (Ottawa: National Gallery of Canada, 1975), 100–107.
2. After pulling the first impressions, which are often varied in appearance, Judd returned to the blocks in the 1970s to edition them, once again asking his father for production assistance.
3. "Prints and Photographs Published," *Print Collector's Newsletter* 9, no. 5 (November–December 1978): 162.
4. Deborah Wye, *Artists and Prints: Masterworks from The Museum of Modern Art* (New York: Museum of Modern Art, 2004), 198; Smith, *Donald Judd: Catalogue Raisonné*, 275.

Cat. 76

1. Nevelson visited the studio and met Hayter in the 1940s, but didn't start making prints in earnest until 1953–56, at which time Hayter had returned to Paris and Peter Grippe had taken over the shop. See James Watrous, *A Century of American Printmaking* (Madison, WI: University of Wisconsin Press, 1984), 216–18; David Acton, cat. 78, *The Magic Column*, 1954, in *Paths to the Press: Printmaking and American Women Artists, 1910–1960*, ed. Elizabeth Gaede Seaton, exh. cat. (Manhattan, KS: Marianna Kistler Beach Museum of Art, Kansas State University, 2006), 205–06. See also Gene Baro, *Nevelson: The Prints* (New York: Pace Editions, 1974).
2. The authoritative print catalogue raisonné for Nevelson remains Baro, *Nevelson: The Prints*; it appears that she did not engage significantly in printmaking projects after that time, although Pace Editions did publish a number of cast paper pieces in editions between 1976 and 1985; Pace Prints, "Louise Nevelson," accessed January 30, 2018, http://www.paceprints.com/louise-nevelson.
3. Baro, *Nevelson: The Prints*, nos. 121, 123, 127, and 128; for examples of Plexiglas works, see Germano Celant, ed., *Louise Nevelson* (Milan: Skira, 2012), 179, 185–87, 197, 199.

Cat. 77

1. Robert Rauschenberg, *Cardbirds* (Los Angeles: Gemini G.E.L., 1971), unpaginated.
2. Robert Pincus-Witten, "New York: Robert Rauschenberg: *Cardbirds* and *Cardboards*, Castelli Uptown and Downtown," *Artforum* 10, no. 5 (January 1972): 80.
3. For a discussion of the role of likeness in Rauschenberg's work with cardboard, see Mark Godfrey, "Source and Reserve of My Energies: Working from Captiva," in *Robert Rauschenberg*, Leah Dickerman, Achim Borchardt-Hume, and Yve-Alain Bois (New York: Museum of Modern Art, 2016), 291.

Cat. 78

1. Silke von Berswordt-Wallrabe, *Richard Serra: Druckgrafik / Werkverzeichnis; Prints / Catalogue Raisonné; Estampes / Catalogue Raisonné; 1972–2007*, rev. 2nd ed. (Dusseldorf: Richter Verlag, 2008), catalogue raisonné, 25.
2. The Reykjavik Art Museum continues to maintain a detailed online presentation of *Afangar,* in connection with a 2015 exhibition of Serra's work marking the installation's twenty-fifth anniversary: http://artmuseum.is/exhibitions/richard-serra-afangar.
3. Hreppholar is a village not far from Reykjavik in southwest Iceland, where Serra acquired the basalt monoliths used for *Afangar*. The term "intaglio construction" is frequently used in the literature, including in the catalogue raisonné, to emphasize the print's unusual sense of relief. See Berswordt-Wallrabe, *Richard Serra*, 166–68, cat. nos. 74–81.
4. For a more complete description of the techniques used, see Berswordt-Wallrabe, *Richard Serra*, 31–33; and Gemini G.E.L., *Richard Serra: Afangar Icelandic Series* (Los Angeles: Gemini G.E.L., 1992). For the support to bear such an extensive ink load, thicker supports cut into the silhouette of the etched forms were fused onto the more delicate Japanese paper, using a chine-collé process visible around the edges of the mass.
5. "Interview with Mark Rosenthal," in Matthew Marks Gallery, *Richard Serra: Drawings and Etchings from Iceland*, exh. cat. (New York: Matthew Marks Gallery, 1992), unpaginated.

Cat. 79

1. When Murray was first introduced to printmaking as an undergraduate art student, it did not take; while pursuing her MFA, "by sheer accident" the opportunity provided to her was to be the printmaking assistant. See Jacqueline Brody, "Elizabeth Murray, Thinking in Print: An Interview," *Print Collector's Newsletter* 13, no. 3 (July–August 1982): 73–77. She later worked with most of the major workshops, including ULAE and Gemini G.E.L., where she produced her last significant project, a set of twenty-four unique lithographs, *The Metropolitan Series*, 2005. See also David Becker and Keith S. Brintzenhofe, *Elizabeth Murray Prints,* exh. cat. *1979–1990,* exh. cat. (Boston: Barbara Krakow Gallery, 1990); Sarah Suzuki, *Focus: Elizabeth Murray*, exh. broch. (New York: Museum of Modern Art, 2005).
2. Sue Graze and Kathy Halbreich, *Elizabeth Murray: Paintings and Drawings*, exh. cat. (New York: Harry N. Abrams, 1987), 122; Robert Storr, *Elizabeth Murray* (New York: Museum of Modern Art, 2005), 122 [interview].
3. Graze and Halbreich, *Elizabeth Murray*, 98.
4. According to the publisher's documentation sheet, *Shoe String* is a twenty-one color lithograph with collage; there were forty-six printings made from thirty-six plates using a hand lithographic press as well as an offset press.

Cat. 80

1. The display and sexualization of hairy adornments is not without precedent in the history of art. Take, for example, Surrealist artist Meret Oppenheim's furry teacup (*Object*, 1936, Museum of Modern Art, acc. no. 130.1946.a-c); or the luxuriant etchings of fur accessories by Wenceslaus Hollar (Bohemian, 1607–1677), with their own political and sexual innuendoes. See Julia V. Emberley, *The Cultural Politics of Fur* (Ithaca, NY: Cornell University Press, 1997), 112–14; and Joseph Monteyne, "Enveloping Objects: Allegory and Commodity Fetish in Wenceslaus Hollar's Personifications of the Seasons and Fashion Still Lifes," *Art History* 29, no. 3 (June 2006): 414–43. See also Penny Howell Jolly, *Hair: Untangling a Social History*, exh. cat. (Saratoga Springs, NY: Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2004).
2. For more on the politics and aesthetics of black hair and the pressures of conforming (or not) to Eurocentric beauty standards, see Angela Y. Davis, "Afro Images: Politics, Fashion, and Nostalgia," in *Picturing Us: African American Identity in Photography*, ed. Deborah Willis (New York: New Press, 1994), 170–79; Kobena Mercer, "Black Hair/Style Politics," in *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson, Martha Gever, et al. (New York: New Museum of Contemporary Art; Cambridge, MA: MIT Press, 1999), 247–64; Roy Sieber and Frank Herreman, eds., *Hair in African Art and Culture*, exh. cat. (New York: Museum for African Art, 2000); Tracey Owens Patton, "Hey Girl, Am I More than My Hair? African American Women and Their Struggles with Beauty, Body Image, and Hair," *NWSA Journal* 18, no. 2 (2006): 24–51.
3. See Mercer, "Black Hair," 257, where she uses the term "neo-African" to describe the distinction between African customs and New World inventions.
4. Simpson has printed extensively on felt, and in this early example she collaborated with Jeffrey Ryan's 21 Steps print studio using recently developed technical applications of waterless lithography. See Jeffrey Ryan, "21 Steps: A New Printmaking Aesthetic," *The Tamarind Papers* 15 (1994): 107–15; Veda Ozelle, "A Brief Guide

to Siligraphy (Waterless Lithography)," *The Tamarind Papers* 15 (1994): 117–32; see also the discussion of felt in Kristen Brooke Schleifer, "Taking a Fall: Lorna Simpson's New 'Do,'" *Print Collector's Newsletter* 25, no. 3 (July–August 1994): 93.
5. Simpson credits this to a film class that introduced her to the discourse around French New Wave filmmaking, an intellectual approach lacking in her studies of photography. Interview with Thelma Golden, in Thelma Golden, Kellie Jones, and Chrissie Iles, *Lorna Simpson* (London: Phaidon, 2002), 13.

Cat. 81

1. Surprisingly, Tuttle's numerous print projects have received little written attention. A first corrective step has recently been published: see Christina von Rotenhan, ed., *Richard Tuttle: Prints*, exh. cat. (Zurich: JRP | Ringier; Brunswick, ME: Bowdoin College Museum of Art, 2014).
2. See, for example, Paul Gardner, "Richard Tuttle's Paper Liberation," *On Paper* 1, no. 3 (January–February 1997): 18–21; Molly Donovan, "Richard Tuttle and the Comfort of the Unknown," *American Art* 20, no. 2 (2006): 122–23; Cornelia Butler, "Kinesthetic Drawing," in *The Art of Richard Tuttle*, ed. Madeleine Grynsztejn, exh. cat. (San Francisco: San Francisco Museum of Modern Art, 2005), 170. The characterization of his work as "feminine" may also explain why his 1975 exhibition at the Whitney Museum met with such vociferous criticism for breaking the rules of the male-dominated art world.
3. The following account by Kathan Brown, founder of Crown Point Press, appears in the press's promotional flier: "These prints, Richard Tuttle told me, 'bear witness to a dynamic that changes the beginning point to the end point.' Number 8, the only print in the set with a bold shape, was originally Number 1, the first print drawn. In the last hour of the last day that Tuttle worked on these prints he cut a new plate and drew a tiny ziggurat on it. He printed this plate at the bottom of all the prints that he described as Up. Then, he moved the bold print, to the end, and added the ziggurat to it as well. 'It's important that the little pyramid fits inside an inch square, and that it is made up of smaller squares,' he told me. The 12 [sic] inch plates became 13 × 12 inches when the ziggurat appeared. 'There's a dialogue between the twelve inch squares and the one inch square,' Tuttle added. 'We have something like a stone skipping across the surface of a pond.'—KB." *Up, to 7. A set of eight aquatints by Richard Tuttle*, publisher's broch. (San Francisco: Crown Point Press, 2000).

Cat. 82

1. "In Conversation: Nick Cave and Andrew Bolton," in *Nick Cave: Epitome*, Nato Thompson, Andrew Bolton, and Elvira Dyangani Ose, (Munich: Prestel, 2014), 88–100, here 89. Cave has commented extensively on his process for sourcing materials. See also Nichole N. Bridges and Tricia Y. Paik, *Currents 109: Nick Cave*, exh. broch. (St. Louis: Saint Louis Art Museum, 2014); Kyle MacMillan, "Journaling the Creation of Nick Cave: Sojourn," booklet in Kyle MacMillan and William Morrow, *Sojourn: Nick Cave*, exh. cat. (Denver: Denver Art Museum, 2013); and Matthew McLendon, *Re:Purposed* (New York: Scala, 2015), 30–43.
2. After the loss of several friends and family members in the late 1990s, Cave made several works within the same somber color palette, several of which were made from lost or secondhand clothing (or its remains), including gloves, pocket squares, and dryer lint. See Karen Searle, "Nick Cave's Sculptural Works," *Fiberarts* 25, no. 3 (November–December 1998): 44–47.
3. After Cave selected the first set of shirts while visiting St. Louis, subsequent batches were purchased by Island Press staff and shipped to his studio in Chicago to be sewn before returning to St. Louis. Telephone conversation between the author and Maryanne Ellison Simmons, former master printer at Island Press, January 23, 2018.
4. *Virus* (2000), another editioned print series in the form of a triptych, features a photolithograph of the cellular structure of HIV placed between two shirt collagraphs. See "Island Press *MASS*," Island Press, 1978–2003: Twenty-Five Years of Innovative Printmaking at Washington University in St. Louis, accessed January 20, 2018, http://www.kemperartmuseum.wustl.edu/islandpress/html/keyIP012.html. *Contraceptive #17*, an installation consisting of seventeen condom-like "specimens," was created in memory of Cave's friends who had died of AIDS. See Searle, "Nick Cave's Sculptural Works," 45; and "Nick Cave: May 23–June 21, 1997," Grand Arts, accessed April 3, 2018, http://www.grandarts.com/past_projects/1997/1997_05.html.

Cats. 83 and 84

1. For a discussion of Puryear's relationship to printmaking, see Mark Pascale, *Martin Puryear: Multiple Dimensions*, exh. cat. (Chicago: Art Institute of Chicago, 2015), 17–27.
2. For a discussion of Puryear's works on paper and how they inform the construction and realization of his sculptures, see Ruth Fine, "Making Drawings, Drawing as Making," in Pascale, *Martin Puryear*, 34–37.
3. *Some Tales*, constructed of yellow pine, ash, and hickory; and *Some Lines for Jim Beckwourth*, consisting of seven pieces of rawhide, both dating from the 1970s, exemplify this resemblance of form. For discussion of these two pieces, see Elizabeth Reede, "Jogs and Switchbacks," in *Martin Puryear*, John Elderfield, Michael Auping, Elizabeth Reede, and Richard J. Powell, exh. cat. (New York: Museum of Modern Art, 2007), 87–88.

Cat. 85

1. For discussion of the terms "event" and "score" in this context, as well as the defining aspects of Fluxus performance, see Kristine Stiles, "Between Water and Stone: Fluxus Performance, A Metaphysics of Acts," in *In the Spirit of Fluxus*, Elizabeth Armstrong, Joan Rothfuss, et al. (Minneapolis: Walker Art Center, 1993), 63–99.

Cat. 86

Epigraph: Kenneth Tyler, as quoted in a *Life* magazine article about the "graphics boom." Johns was characterized in the article as "one of the most influential artists in America [who] commands the highest prices of any living U.S. printmaker." "Original Art, Hot off the Presses," *Life*, January 23, 1970, 60.
1. When a count was made in 2003, there were more than 150 examples in all media. See Roberta Bernstein and Carter Foster, *Jasper Johns: Numbers*, exh. cat. (Cleveland: Cleveland Museum of Art, 2003), 92–95.
2. See Roberta Bernstein, "Jasper Johns's Numbers: Uncertain Signs," in Bernstein and Foster, *Jasper Johns: Numbers*, 12.

Cats. 87 and 88

1. See cat. 30, Jasper Johns, *Decoy*, for the use of offset printing at other fine art print workshops.
2. For an account of Conner's experience at Tamarind Lithography Workshop in 1965, see Mary Fuller, "You're Looking for Bruce Conner, the Artist, or What Is This Crap You're Trying to Put Over Here?" *Currant* 2, no. 1 (1976): 8–12, 58–59; Joan Rothfuss, "Escape Artist," in *2000 BC: The Bruce Conner Story Part II*, ed. Joan Rothfuss, exh. cat. (Minneapolis: Walker Art Center, 1999), 177.

Cats. 89–92

1. Sol LeWitt, statement in "Statements On Artists' Books by Fifty Artists and Art Professionals Connected with the Medium," *Art-Rite* 14 (Winter 1976–77): 10. For a reprint of this and additional writings by the artist, see also Béatrice Gross, ed., *Sol LeWitt*, exh. cat. (Metz, FR: Centre Pompidou-Metz, 2012), 197–276.

Cat. 93

1. Sol LeWitt, "Paragraphs on Conceptual Art," in *Conceptual Art: A Critical Anthology*, ed. Alexander Alberro and Blake Stimson (Cambridge, MA: MIT Press, 2000), 12.
2. Tate Gallery, *Sol LeWitt: Prints 1970–86*, exh. cat. (London: Tate Gallery, 1986), 11.
3. Wendy Weitman, *Sol LeWitt: Prints 1970–1995*, exh. broch. (New York: Museum of Modern Art, 1996), unpaginated.

Cat. 94

1. The use of various plastic materials and surfaces (incorporated into the object, or as the main material) was a phenomenon of the 1960s and 1970s; see cat. nos. 10, 11.4, 11.5, 11.7, 11.8, 11.10, 13.2, 13.5, 34, and 85.
2. A complete edition of *Not Wanting to Say Anything about Marcel* includes the eight Plexigrams plus two lithographs, designated A and B.
3. John Cage, *To Describe The process of Composition Used In Not Wanting To Say Anything About Marcel. Plexigrams I-VIII, Lithographs A and B. Together With A Glossary* (New York: John Cage, 1969), 1.

4. "Question 1. What word is to be used? Answer. Use Diagrams 1, 2, 3, 4 on Figure 3." [Where Figure 3 is a grid printed on a loose sheet of Mylar to be overlaid onto another grid with contents relating to *The American Dictionary*, 1955 edition, as chosen by Cage]; "Question 43. What made you think of having some words, letters and images intact and others not? Answer. Life and death, Marcel died." In Cage, *To Describe*, 3, 6.

Cat. 95

1. Roberta Bernstein, "Johns and Beckett: *Foirades/Fizzles*," *Print Collector's Newsletter* 7, no. 5 (November–December 1976): 141–45; Riva Castleman, *Jasper Johns: A Print Retrospective*, exh. cat. (New York: Museum of Modern Art, 1986), 36–37; Richard S. Field, "The Making of *Foirades/Fizzles*," in *Foirades/Fizzles; Echo and Allusion in the Art of Jasper Johns*, exh. cat. (Los Angeles: The Grunwald Center for the Arts, 1987), 99–126.
2. Castleman, *Jasper Johns*, 28.

Cat. 96

1. For a deep dive into the ramifications of the world of print in the broadest sense in Johns's work, see Jennifer Roberts, *Jasper Johns in Press: The Crosshatch Works and the Logic of Print* (Cambridge, MA: Harvard Art Museums, 2012).
2. Roberts, *Jasper Johns in Press*, 12.
3. Katrina Martin, "An Interview with Jasper Johns about Silkscreening," in *Jasper Johns: Printed Symbols*, ed. Elizabeth Armstrong, exh. cat. (Minneapolis, MN: Walker Art Center, 1991), 60.
4. Kirk Varnedoe, *Jasper Johns: A Retrospective*, exh. cat. (New York: Museum of Modern Art, 1996), 270.

Cat. 97

1. Buzz Spector, co-founding editor of *WhiteWalls*, email message to author, January 25, 2018.
2. Liz Kotz, "The Treachery of Images: Christopher Wool and Wade Guyton/Der Verrat der Bilder, Christopher Wool und Wade Guyton," trans. Wolfgang Himmelberg, *Parkett* 83 (2008): 165.
3. James Rondeau, "Christopher Wool's Photography: Uses and Abuses," in *Christopher Wool*, ed. Katherine Brinson, exh. cat. (New York: Solomon R. Guggenheim Foundation, 2013), 228.

Cat. 98

1. The title *Sundry Obras Nuevas* [Sundry New Works] was coined at the request of the printer-publisher Gemini G.E.L., who wanted a title to unify the curious group of prints. Christopher Cordes, "Talking with Bruce Nauman," in *Please Pay Attention Please: Bruce Nauman's Words: Writings and Interviews*, Bruce Nauman and Jane Kraynak (Cambridge, MA: MIT Press, 2005), 364. Nauman made more than fifty prints with Gemini between 1973 and 1999.
2. Nauman noted that he began thinking about two prints, "oiled meat" and "dead fish," but later the two ideas merged into one image; Cordes, "Talking with Bruce Nauman," 364.
3. Cordes, "Talking with Bruce Nauman," 339. Nauman gave up painting in 1965 (as did Bruce Conner and Andy Warhol).
4. Cordes, "Talking with Bruce Nauman," 340; John Yau, "Words and Things: The Prints of Bruce Nauman," in Bruce Cordes and John Yau, *Bruce Nauman: Prints 1970–89*, exh. cat. (New York: Castelli Graphics, 1989), 8–21.

Cats. 99 and 100

1. As of this writing, Peter Norton continues to annually commission an editioned piece from an artist represented in his collection for the Peter Norton Family Christmas Project. The nature of the edition remains a secret until the mailing, as does the recipient list, which may change from year to year. See Carol Kino, "Yes, Virginia, There is a Resale Market," *The New York Times*, December 18, 2005, accessed March 25, 2018, http://www.nytimes.com/2005/12/18/arts/design/yes-virginia-there-is-a-resale-market.html.
2. *Freedom, a Fable* (unpaginated). This passage is on the verso of the opening plantation scene. For extended discussion of the book, see Darby English, "This is not about the past: silhouettes in the work of Kara Walker," in *Kara Walker: Narratives of a Negress*, ed. Ian Berry, Darby English, Vivian Patterson, and Mark Reinhardt, exh. cat. (Cambridge, MA: MIT Press, 2003), 140–67. See also Kevin Young, "Triangular Trade: Coloring, Remarking, and Narrative in the Writings of Kara Walker," in *Kara Walker: My Complement, My Oppressor, My Love*, ed. Philippe Vergne, exh. cat. (Minneapolis, MN: Walker Art Center, 2007), 37–51.
3. The title is a sendup of the "approximate nature" of the Emancipation Proclamation issued by US President Abraham Lincoln in 1863. See Annette Dixon, "A Negress Speaks Out: The Art of Kara Walker," in *Kara Walker: Pictures from Another Time*, ed. Annette Dixon and Robert F. Reid-Pharr, exh. cat. (Ann Arbor: University of Michigan Museum of Art, 2003), 11–25, here 17. The portfolio is adapted from an installation of the same title, first exhibited at the 1999–2000 *Carnegie International*. See David Frankel, "Kara Walker," in *Carnegie International 1999 / 2000*, vol. 2, ed. Madeleine Grynsztejn, exh. cat. (Pittsburgh: Carnegie Museum of Art, 1999), 158, 171, and illus., pp. 58–59, 61–63.
4. In the antebellum South, hoop skirts were a sign of refined femininity and propriety. As a recurring motif in the work of Kara Walker, "both mistresses and slave women don such garments not to protect their virtue but to disguise their own repressed desires." Yasmil Raymond, "Maladies of Power: A Kara Walker Lexicon," in Vergne, *Kara Walker*, 347–69, here 349.

Cat. 101

1. Joan Levinson, "Live Art," *Riverfront Times* (St. Louis, MO), June 21–27, 1989, 37.
2. Proposal #2 for Cervantes Convention Center, St. Louis. 1990. Description folder, Acconci Studio archives, New York, accessed by author, January 12, 2017.

Cat. 102

1. Kenneth Baker, "Carving Novel Images of Black Experience / Sculptor Martin Puryear," *San Francisco Chronicle*, June 24, 2011, accessed March 25, 2018, http://www.sfgate.com/entertainment/article/Carving-Novel-Images-Of-Black-Experience-3238439.php.
2. For discussion of the relationships between Puryear's and Arp's sculptures, see John Elderfield, "Martin Puryear: Ideas of Otherness," in *Martin Puryear*, John Elderfield, Michael Auping, Elizabeth Reede, and Richard J. Powell, exh. cat. (New York: Museum of Modern Art, 2007), 47–48.
3. The slipcase is, perhaps, also a nod to the sculptor-printmaker H. C. Westermann (1922–1981), whom Puryear greatly admired, and may allude to the box Westermann made for his iconic woodcut suite *The Connecticut Ballroom* (cat. 61). For Puryear's thoughts on Westermann, see Richard J. Powell, "A Conversation with Martin Puryear," in Elderfield, *Martin Puryear*, 106.

Cat. 103

1. Winters and his wife, the Swiss art historian Hendel Teicher, live part-time in Geneva. See Jeffrey Kastner, "An Energetic Imagist Who Dances With Chance," *New York Times*, August 19, 2001, accessed online April 13, 2018, https://www.nytimes.com/2001/08/19/arts/art-architecture-an-energetic-imagist-who-dances-with-chance.html. See also Nancy Princenthal, "Perfect like a Hedgehog: The Printed Works of Terry Winters," *Art on Paper* 6, no. 1 (September–October 2001): 50.
2. The *Set of Ten* was originally intended to be produced and released with the final book, but Winters then chose to publish them as a separate series prior to the publication of *Perfection, Way, Origin* in 2001. Upon seeing the scope of Starobinski's final essay—a lengthy text of nearly 9,000 words—Winters opted to expand the project into its current iteration of the bound book and folio set, and created the additional etchings to be added to the pages of the text. See Richard H. Axsom, "The Philosopher's Stone: The Prints of Terry Winters," in Nancy Sojka, et al., *Terry Winters Prints, 1982–1998: A Catalogue Raisonné* (Detroit: Detroit Institute of Arts; New York: Hudson Hills Press, 1999), 31; and Elizabeth Finch and Michael Semff, *Terry Winters Prints, 1999–2014: The Complete Editions*, exh. cat. (Munich: Staatliche Graphische Sammlung München; Waterville, ME: Colby College Museum of Art; New York: DelMonico Books, 2014), 40–42. Both sets of Winters's etchings relate to a massive body of work created independently from his collaboration with Starobinski. The imagery in both sets of etchings derives from a series of 125 drawings, *Computation of Chains*, created in 1995, which was also the source for a series of woodcuts, *Graphic Primitives*, and several paintings. See

Nan Rosenthal, *Terry Winters: Printed Works*, exh. cat. (New York: Metropolitan Museum of Art; New Haven, CT: Yale University Press, 2001), 26–27.
3. Winters, quoted in "Artist Profile: Terry Winters," *World Literature Today* 80, no. 2 (March–April 2006): 7. Evoking the idea of the 20th-century *livre d'artiste*, Winters played with the relationship of image and text in his prints and drawings, in both loose portfolios and earlier bound artist's books, sometimes including his own text, at other times incorporating another author's work, as is the case here. See Nancy Princenthal, "Artist's Book Beat," *Print Collector's Newsletter* 27, no. 2 (May–June 1996): 67.
4. See Princenthal, "Artist's Book Beat," 56. Winters related this type of design to "a feedback loop." See Adam Fuss's interview with Winters in *Terry Winters: Computation of Chains*, exh. cat. (New York: Matthew Marks Gallery, 1997), 19. He also admitted he had little idea of where the drawings would lead. See Axsom, "The Philosopher's Stone," 27.

Cat. 104
1. For a detailed technical analysis of the production process, see Scott Gerson and Sarah Suzuki, "Ellen Gallagher's *DeLuxe*: An Investigation of the Materials and Techniques of Contemporary Printmaking," in *Printed on Paper: The Techniques, History and Conservation of Printed Media*, ed. Jane Colbourne and Reba Fishman Snyder (Newcastle upon Tyne, UK: Arts and Social Sciences Academic Press, Northumbria University, 2009), 157–64. "Ellen Gallagher in 'Play,'" *Art in the Twenty-First Century*, video, 12:29, October 7, 2005, Art21, accessed, April 13, 2018, https://art21.org/watch/art-in-the-twenty-first-century/s3/ellen-gallagher-in-play-segment/.
2. Gallagher, "Play."
3. Artist's notes, Two Palms archive, New York, viewed by author, October 27, 2017.

Cat. 105
1. Tina Kukielski, "Doing Assembly: The Art of Cory Archangel," in *Mass Effect: Art and the Internet in the Twenty-First Century*, ed. Lauren Cornell and Ed Halter (Cambridge, MA: MIT Press, 2015), 33–34. Kukielski discusses Arcangel Surfware among Arcangel's projects that inhabit the "prosumer" model of participatory experience evidenced with the rise of the web. Also, see the Arcangel Surfware website, https://www.arcangelsurfware.biz.
2. A single issue of *The Source* originally cost $9.95, reflecting a discount pricing format reminiscent of dollar stores and e-commerce websites. See: https://shop.arcangelsurfware.biz/collections/printed-matter, accessed January 26, 2018.

Cat. 106
1. John Coplans, "Interview: Roy Lichtenstein," in *Roy Lichtenstein*, ed. Graham Bader (Cambridge, MA: MIT Press, 2009), 33.
2. Coplans, "Interview," 43. The misaligned dots are characteristic of the Ben-Day printing process, and here Lichtenstein enlarges them and, in turn, exaggerates the impression of misregistration.
3. Harry Cooper, "On the Dot," in *Roy Lichtenstein: A Retrospective*, James Rondeau, Sheena Wagstaff, et al., exh. cat. (London: Tate Publishing, 2012), 29. For an illustration of Lichtenstein's study for *Cathedral*, which indicates specific plans for color and dot placement, see Gianni Mercurio, *Roy Lichtenstein: Meditations on Art* (Milan: Skira, 2010), 311.
4. Cooper, "On the Dot," 34.

Cat. 107
1. Jeanne Siegel, "After Sherrie Levine," in *Art Theory and Criticism: An Anthology of Formalist Avant-Garde, Contexualist and Post-Modernist Thought*, ed. Sally Everett (Jefferson, NC: McFarland, 1991), 264–65.
2. Levine's experience working on this project helped her to find a strategy for producing monochromatic compositions, a tradition in modern abstraction she had long admired but had hesitated to enter. A series of paintings and prints followed. Constance Lewallen, "Interview with Sherrie Levine," *Journal of Contemporary Art* online magazine, accessed February 11, 2018, http://www.jca-online.com/slevine.html.

Cat. 108
1. For further discussion, see Peter Halley, "The Crisis in Geometry," *Arts Magazine* 58, no. 10 (June 1984): 111–15.
2. Kathryn Hixson, "Interview with Peter Halley," in CAPC Musée d'art contemporain de Bordeaux, *Peter Halley: Oeuvres de 1982 à 1991*, exh. cat. (Bordeaux, FR: Centre d'art plastique contemporain de Bordeaux, 1992), 30.
3. "Peter Halley: The Schirn Ring," *Schirnmag*, Schirn Kunsthalle Frankfurt, http://www.schirn.de/en/magazine/context/peter_halley_schirn_ring_rotunda_exhibition/, accessed January 10, 2018; Max Hollein, *Peter Halley: The Schirn Ring*, exh. cat. (Vienna, AT: Verlag für moderne Kunst, 2016), 87–89; and Cory Reynolds, ed., *Peter Halley: Maintain Speed* (New York: D.A.P. / Distributed Art Publishers, 2000), 213.

Cat. 109
1. Elena Bordignon, "Interview with Tauba Auerbach—Reciprocal Score," *ATP Diary*, May 22, 2015, accessed January 27, 2018, http://atpdiary.com/interview-with-tauba-auerbach/.
2. "Erik Demaine and Martin Demaine's Puzzles: CSAIL Annual Meeting 2015 Puzzle," Erik Demaine website, accessed January 27, 2015, http://erikdemaine.org/puzzles/CSAIL2015/; see also Angela Saini, "Mathematics, A Good Sign," *Science* 325 (July 24, 2009): 391.

Cat. 110
Epigraph: Quote by Julie Mehretu, from "Julie Mehretu: Politicized Landscapes, Art21 'Extended Play,'" a video about her mural at the San Francisco Museum of Modern Art, 2017, accessed April 4, 2018, https://www.youtube.com/watch?v=xcM3lF4Es_s.
1. *Epigraph, Damascus* debuted in an exhibition that also included a painting titled *Ferguson. Hoodnyx, Voodoo and Stelae: Julie Mehretu*, Marian Goodman Gallery, New York, September 22–October 29, 2016; see also Marian Goodman Gallery, *Julie Mehretu: Grey Paintings*, exh. cat. (New York: Marian Goodman Gallery, 2016). For concise general discussions of Mehretu's work, see Heidi Zuckerman Jacobson and Phyllis Wattis, *Matrix 211: Julie Mehretu: Manifestation*, exh. broch. (Berkeley, CA: Berkeley Art Museum and Pacific Film Archive, 2004); Robin Clark, *Currents 95: Julie Mehretu* (St. Louis: Saint Louis Art Museum, 2005); and Rebecca Hart and Kinsey Katchka, *Julie Mehretu: City Sitings* (Detroit: Detroit Institute of Arts, 2007).
2. For a review from a regional perspective in the Middle East, see William Kherbek. *Epigraph, Damascus*, review, *Samzidat Online*, no. 31 (2016), http://www.samizdatonline.ro/epigraph-damascus-julie-mehretu/, accessed January 8, 2018.
3. Quoted in "Julie Mehretu: Politicized Landscapes"; see also Jacobson and Wattis, *Matrix 211*.
4. This point is repeated throughout the literature. See, for example, Siri Engberg, *Excavations: The Prints of Julie Mehretu*, exh. cat. (Minneapolis: Highpoint Editions, 2009), 6–7.
5. Conversation between the author and Niels Borch Jensen, November 17, 2017.

Cat. 111
1. For more on the work and career of Edgar Heap of Birds, see Bill Anthes, *Edgar Heap of Birds* (Durham, NC: Duke University Press, 2015).
2. Edgar Heap of Birds, in conversation with Alex Marr in Oklahoma City, October 25, 2017, Saint Louis Art Museum document files.
3. In the 1980s, legal debates about Native American gaming centered on the sovereign status of Native governments and reservation lands. For more on the concept of tribal sovereignty and how it relates to contemporary Native American art practice, see Jolene Rickard, "Diversifying Sovereignty and the Reception of Indigenous Art," *Art Journal* 76, no. 2 (2017): 81–84.

Glossary of Printmaking Techniques

by Heather A. Hughes

Words in ***bold italic*** indicate terms that are defined elsewhere in this glossary.

Aquatint: an ***etching*** method that produces areas of tone. Fine particles of an acid-resistant material—typically rosin or asphaltum—are distributed evenly over parts or all of a metal plate. The plate is heated to fix the particles to the plate. When the plate is submerged in acid, only the spaces between the particles are etched, thereby creating a constellation of indentations in the plate that will later hold the ink. Variations in the intensity and texture of the tone in the resulting print depend on the size and spacing of the particles. After etching the plate, the asphaltum or rosin grains are removed, and the plate is inked and printed, as in the ***intaglio*** process. In contemporary printshops, traditional aquatint is commonly used in combination with variations of the technique to achieve painterly effects or a greater range of tonal values. These techniques include spit bite, water lift, sugar lift, and soap ground.

Chine collé: a method of printing on a thin, delicate paper backed by a layer of thicker paper. These finer papers are desirable for their smoothness and their capacity to retain more subtle details in the printed image. First, a sheet of thin paper is laid face down on an inked plate that bears the artist's design. A water-soluble glue is then applied to the back surface of the paper. A dampened sheet of heavier paper is then laid over the adhesive surface. As all three are passed through the press, the image is printed on the thin paper, which simultaneously adheres to the thicker sheet.

Chromogenic print: the most common process for printing color photographs in the second half of the twentieth century. A photographic negative or transparency is first exposed to paper containing three layers of light-sensitive emulsions, each of which is sensitized to one of the three primary colors of light: green, blue, and red. At this point, each layer absorbs information about the color composition of the image. After exposure, chemicals are added that react to the emulsions by creating dyes that correspond to each of the layers, thereby forming a full-color print.

Collagraph: a process in which a textured printing surface is made by building a collage on a base—often cardboard or wood—and then sealing it with glue or varnish. The materials used for the collage may include artistic media or everyday objects. The resulting print ***matrix*** is inked, a sheet of paper is laid over it, and both are run through a press. Alternatively—as with ***relief*** processes—the image can be printed by hand-rubbing.

Drypoint: an ***intaglio*** process in which the artist uses a sharp stylus, called a drypoint needle, to scratch directly into a bare metal plate. As the needle scratches into the plate surface, the displaced metal residue collects along each side of the incised line. When not burnished away, this residue—the burr—holds extra ink, giving drypoint lines a rich, velvety appearance when printed. When the burr has been removed (or worn down from repeated printings), only the thin, shallow fissures remain, which print as fine lines. Drypoints are sometimes done on surfaces other than metal, with similar effects.

Embossing: a method of printing (either in ***intaglio*** or ***relief***) all or part of an image without ink, thereby transferring only the physical properties of the design to the paper surface. The French term *gaufrage* is also used, typically in reference to Japanese woodblock printing.

Engraving: the oldest ***intaglio*** process, in which a design is carved directly into a metal plate using a sharp, *v*-shaped tool known as a burin or graver.

Etching: a form of ***intaglio*** printing that relies on acid to create the recessed lines in a metal plate. In the most basic form of the technique, the plate is first coated with an acid-resistant "ground," through which the artist draws lines with an etching needle, thereby exposing the bare plate beneath the ground. The plate is then submerged in a bath of acid, which "bites" or incises these lines into the plate. The ground is removed before the plate is inked and printed as in the intaglio process.

The range of visual effects that can be achieved using etching is virtually limitless. Variables include the type of ground (hard ground or soft ground); the strength of the acid and the length of time the plate is exposed to it; and the type of mark made on the plate—linear or tonal. When areas of the bare plate are exposed to acid, this is known as open bite. When inked, such areas will produce a light tone surrounded by a darker outline.

See also ***aquatint, photogravure,*** and ***soft-ground etching***.

Inkjet print: an image printed from a digital file using an inkjet printer. As the printer head moves back and forth across the paper, it deposits droplets of water-based dyes or pigments to make a pattern of dots. Most inkjet printers deposit droplets in the four subtractive primary colors (cyan, magenta, yellow, and black).

Intaglio: from the Italian *intagliare* (to carve), this term applies to a range of techniques that includes ***etching, engraving, drypoint, mezzotint, aquatint,*** and ***photogravure***. For all intaglio processes, printing ink is applied to a metal plate (traditionally copper), where it is held below the surface, within the parts that have been incised. Before printing, any excess ink is wiped away from the plate surface, and a dampened sheet of paper is laid over it. Both are run through a high-pressure roller press, which extracts the ink from the crevices in the plate and onto the paper.

Linocut: a ***relief*** technique that follows the same process as ***woodcut***, except that the design is cut into a piece of linoleum, generally mounted on a block of wood. Because linoleum is softer than wood and has no grain, it can be carved more easily and prints more evenly.

Lithography: a technique invented by Alois Senefelder in the 1790s that is based on the chemical principle that oily substances repel water. Using a greasy medium—such as a crayon or liquid tusche—the artist can draw directly on the surface of Bavarian limestone or, more recently, a plate made of zinc or aluminum. The drawn-on stone or plate is treated with a mixture of acid and gum arabic, which both sets the image and causes the remaining areas of the surface to attract water.

To print the image, water is sponged over the surface of the stone or plate and is absorbed where the ink is not needed. Next, an oil-based ink is rolled across the entire surface. The watery areas resist the ink, which adheres only to the original drawing. A sheet of paper is then placed over the stone or plate, and a scraper press applies even pressure to print the image.

Alternatively, in transfer lithography, the artist may first draw the design using a greasy medium on a sheet of treated paper. This sheet is then placed face down on the prepared stone or plate and run through the press to transfer the design. That stone or plate is then used to print the image, as if it were a traditional lithograph.

Matrix: the surface from which an image is printed, typically a block, a plate, a stone, or a screen.

Mezzotint: an ***intaglio*** process that creates tonal areas rather than lines. The entire surface of a metal plate is roughened with a tool called a rocker, which produces indentations in the plate that will hold ink. The image is created by smoothing—or burnishing—the surface to varying degrees to produce the full range of tones, from velvety black to gray to white. The smoother the plate, the less ink it will hold, so the most highly polished areas will appear white in the final print.

Mixografia®: a process invented in the early 1970s by Luis and Shaye Remba that produces low- and high-relief impressions with pronounced sculptural qualities. An artist first creates a model from materials of their own choosing, from which the printers produce a cast copper ***matrix***. This matrix is then inked simultaneously with all the necessary colors, and a thick, damp mass of handmade cotton paper is laid over the inked plate. When plate and paper pulp are run through a custom-built high-pressure roller press, the pulp is forced into all the grooves of the plate, resulting in a highly textured, dimensional print.

Monotype: a unique print created with a ***matrix*** that has not been physically or chemically altered. An image is drawn, painted, or transferred directly onto a plate, often made of metal, glass, or Plexiglas, which is then printed according to the ***intaglio*** process. Only the first printing will result in a strong impression, because most of the ink will have been transferred to the paper. Further printings, called "ghosts," may be used either as the basis for another monotype or for a work in a different medium.

Offset lithography: a form of ***lithography*** originally developed for commercial printing. Rather than printing directly from the lithographic stone or a metal plate, the image is first transferred to a rubber blanket attached to a cylinder, which acts as an intermediate ***matrix***. The image is then printed on paper. Since it has been transferred not once but twice, an image printed with an offset press will appear in the same orientation as the original design rather than as a mirror image of it.

Photogravure: an ***intaglio*** process in which the image is first photographically transferred to a metal plate and then ***etched*** with acid. The plate is coated with a layer of ***aquatint*** rosin and then covered with a light-sensitive gelatin. During exposure, the gelatin hardens in proportion to light: where the gelatin is harder, the plate will bite more slowly and thus produce a lighter tone; where the gelatin is softer, the plate will etch more deeply and produce a darker tone.

Photolithography: a variant of ***lithography*** in which the image is first photographically transferred to a light-sensitive plate or stone. Typically used in conjunction with an ***offset lithography*** press (photo-offset lithography), it has been the most common commercial printing method since the 1970s.

Relief: a category of printmaking in which the image is printed from the raised surface of the ***matrix***, rather than from the recessed areas. To make the print, the raised image is inked and printed, traditionally by applying vertical pressure, either with a press or by hand. ***Woodcut*** and ***linocut*** are relief techniques.

Screenprinting: a technique that follows the basic principle of stenciling. First, a screen is made by stretching a fabric mesh over a frame. To create the image, the parts of the screen that do not print are blocked out with paper, glue, lacquer, or film; for photo-screenprinting, a light-sensitive gelatin coating may be applied and then exposed to create the stencil. To print the image, ink is forced across the screen with a rubber or vinyl blade, which presses ink through the open areas of the screen and onto the paper or other surface. Screenprinting is alternatively known as serigraphy or silkscreening, but today the mesh is more commonly made of synthetic materials rather than silk.

Soft-ground etching: a variant of ***etching*** in which a metal plate is coated with a softer, tackier ground than that used in the basic etching process. There are different methods of manipulating the ground to create the design. An artist may first lay a sheet of paper over the prepared plate and then draw on the back of the paper using pencil, crayon, or some other implement. When the paper is pulled away from the plate, the soft ground under the marked areas sticks to the paper and pulls off the plate, exposing the untreated plate beneath. Alternatively, an artist may press textiles, plant specimens, or other materials directly into the soft ground, in order to transfer different textures onto the surface of the plate. After the ground has been modified, the plate is etched with acid and printed as usual.

Waterless lithography: a variant of ***lithography*** in which silicone takes the place of water to repel the ink in printing. This process was first developed in the commercial printing industry in the 1960s, and has increasingly been adapted by fine-art printmakers since the 1990s. Compared to traditional lithography, waterless lithography is less toxic and is easier to control than printing with water. Aluminum or zinc plates are used, rather than limestone.

The design, drawn by hand or transferred photographically, is first drawn or transferred to the plate using a variety of media, including toner, traditional grease media, or water-soluble media. The plate is coated with a thin layer of silicone and cured. The image medium is washed away, leaving the silicone layer to resist the ink in the non-printing areas. The plate can be inked and printed on a dry sheet of paper. This process is also known as siligraphy or dry lithography.

Woodcut: the oldest ***relief*** process. There are different approaches to designing, carving, and printing woodcuts. In the European tradition, a design is drawn on a block of wood and all non-printing areas are carved away using a gouge or a chisel. The image is usually printed with a press. The Japanese tradition of woodblock printing is similar in principle, but is characterized by hand-printing and the division of labor into clearly defined roles: an artist who designs the image, a carver who transfers the artist's design and cuts the blocks—usually one for each color—and a master printer who ensures throughout that all blocks are properly aligned and registered. In contemporary printmaking, artists draw from both traditions.

Additional Printmaking Resources

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